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NOVEMBER 1952
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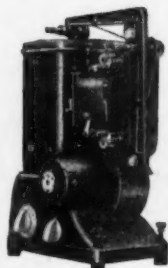
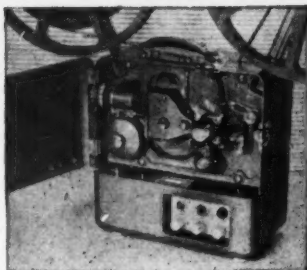
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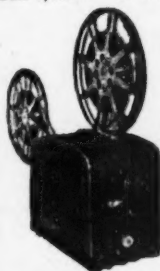
THE DANSON 540 16mm. PROJECTOR

The Danson 540 is very compact and portable, but in spite of its small size, gives good steady pictures and clear sound. A notable feature is the built-in transformer that enables the projector to be operated on any AC supply 105 volts to 250 volts. Light is provided by a standard 500 watt lamp whilst other features include a coated f/1.6 projection lens, variable speeds, 1,600ft. arms, 11 watts sound output, motor rewind, tone control, gram input, and adjustable gate tension. Weights: Projector 32 lbs.; speaker 14 lbs.; size 11" x 11" x 6". Both units.

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Specto '500'
8mm. model £39 15 0
9.5 or 16mm. £48 10 0
Dual 9/16mm. £56 0 0



G.B. Bell & Howell 621.
16mm. sound £264

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Revere 88, f/3.5 lens, 5 speeds, case ... £32 10 0
G.I.C. f/2.5 lens, 1 1/2" f/1.9 telephoto, case ... £55 0 0
Keystone K.8, f/3.5 lens, 3 speeds ... £22 10 0

9.5mm. Cameras
Dekko Luxe, f/1.9 lens, var. speeds ... £20 0 0
Pathecope Luxe, f/2.5 lens, var. speeds ... £14 10 0
Pathe Webó A, f/2.5 lens, E.R. case ... £27 10 0

16mm. Cameras
Kodak BB Jun. f/1.9 lens, ... £45 0 0
Ensign Kinacam B, f/2.6 lens, var. speeds, case ... £32 10 0
Kodak BB Junr. f/3.5 lens ... £27 10 0

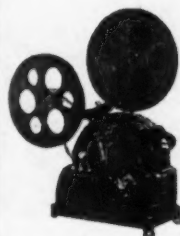
Paillard Bolex H.16, turret head, var. speeds, 1" f/1.5, 15mm. f/2.8 lenses, case ... £125 0 0
Bell & Howell 70D, turret head, speeds 8-64, 1" f/1.8, 3" f/4, 15mm. f/2.5 lenses, case ... £115 0 0
Kodak Special, 1" f/1.9, 15mm. f/2.7 lens, var. speeds, shutter fading, case £350 0 0
Pathe Webó, 1" f/1.9, 3" f/3.5, turret head, var. speeds, shutter fading, case £185 0 0
Victor 4, turret head, var. speeds, 1" f/1.9, 145mm. f/4.5, 15mm. f/1.5, case £80 0 0

16mm. Projectors
Keystone K.160, 750 watts, stills, reverse, rewind, shopsold, list price £85 ... £45 0 0
Pathecope Gem. 12v. 100w. lamp, operates on 200/250v. A.C. As new ... £32 10 0
Dekko 126, 500w. lamp, 800ft. spool arms, A.C./D.C. As new ... £42 10 0

16mm. Sound Projectors
Victor 40, 750w. lamp, 1600ft. spool arms, 15w. sound ... £140 0 0



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16mm. sound £192 10



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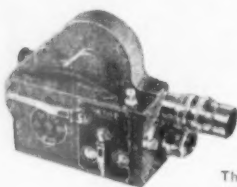


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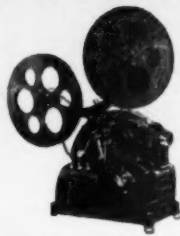
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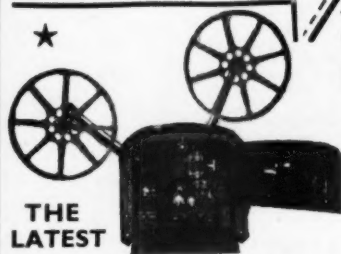
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B. & H. Sportster, 8mm. f/2.5 coated lens, case, new	£57 18 4
B. & H. Viceroy, 8mm. turret-head, f/2.5 Mytal, new	£68 12 2
Kodak BB, 16mm. f/1.9 lens, case, very good condition	£42 10 0
Kodak K, 16mm. f/1.9 lens, very good condition	£65 0 0
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Kodak Magazine, 16mm. f/1.9 lens, very good condition	£69 10 0
Revere, 16mm. magazine loading, f/1.9 coated lens, case, very good condition	£85 0 0
B. & H. Autofload, 16mm. magazine loading, f/1.9 lens, new	£102 10 0
Keystone A-12, 16mm. twin-lens turret, f/1.9 lens, new	£110 17 1
B. & H. 70-DE, 16mm. f/1.9 coated lens, case, new	£280 15 4
Paillard H16, 16mm. 3 lenses: f/1.5 W.A.; 2in. f/2.8 lens; 3in. f/4 lens	£125 0 0
Paillard H16, latest model 16mm. f/1.9 Ektar, excellent condition	£165 0 0
Victor 4, 16mm. 2 lenses: f/3.5 W.A. lens, f/1.5 lens, good cond.	£75 0 0
Kodak Cine Special, 3 lenses: f/1.9 lens; 2in. f/1.6 lens; 4in. f/2.7 lens, eye-level finder, case	£395 0 0

CINE PROJECTORS

Kodak, 8mm. 100 watt, with carrying box	£15 15 0
Keystone, 8mm. 500 watt, resistance, transformer	£27 10 0
Specto, 8mm. 200 watt, shop soiled only	£27 10 0
B. & H. 606, 8mm. 400 watt, new	£63 0 0
Specto, 8mm. new, 500 watt	£39 15 0
Paillard MBR, 8mm. 500 watt, new	£68 0 0
Siemens, 16mm. 250 watt, case, very good condition	£37 10 0
B. & H. 57-G, 16mm. 250 watt, case	£35 0 0
Kodak K, 16mm. 750 watt, transformer, case	£55 0 0
Pathe Gem, 16mm. 100 watt, as new	£30 0 0
Paillard G-3, 8, 9.5, and 16mm. 500 watt, case	£75 0 0
Eumig, 16mm. 250 or 500 watt, resistance, new	£57 10 0
B. & H. 613, 16mm. 750 watt, new	£75 0 0
Specto, 16mm. 500 watt, new	£48 10 0
Paillard G-3, 16mm. 750 watt, with off-set lens, for 8mm. case, new	£155 0 0
Ampro Stylist, 16mm. (sound machine) shop soiled	£165 0 0
B. & H. 621, 16mm. (sound machine), transformer, speaker, new	£264 0 0
B. & H. Compact, 16mm. (sound machine), transformer, new	£237 0 0

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Paillard Eye-Level Focusing Viewfinder, for H16 cameras, new	£13 12 4
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f/1.5 W.A. Dallmeyer "Speed", S.H.	£19 10 0

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Vicasse, 16mm. 100ft. load, f/1.9 Dallmeyer, case ...	£27 10 0
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B. & H. Viceroy, turret-head, 8mm. f/2.5 Mytal ...	£48 12 2

Paillard L8, 8mm. f/2.5 Yvar, ...	£59 17 6
Keystone A-9, 16mm. f/2.5 lens ...	£68 15 0
Keystone A-12, 16mm. f/1.9 lens ...	£110 17 2
Kodak Cine Magazine Royal, 16mm. f/1.9 lens ...	£121 16 8

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Ampro Premier 20, 16mm. 750 watt, complete ...	£175 0 0
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Kodascope D, 16mm. 300 watt, resistance ...	£25 0 0
Patheoscope H, 9.5mm. 100 watt ...	£19 17 6

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Bell & Howell 70-DA, turret-head, 3 lenses: 1in. f/1.5 Dallmeyer; 2in. f/1.9 Dallmeyer; 4in. f/4 Tele lens, in combination case, focusing viewfinder, excellent condition ...	£90 0 0
Paillard M-16, (early model) 4 lenses, case, good cond. ...	£90 0 0
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Kodak Magazine, f/1.9 Ektar, case, excellent condition ...	£75 0 0

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CINE PROJECTORS

G.B.-Bell & Howell 621 Standard, 16mm. sound projector, 750-1000 watt, 1600ft. arms, with speaker and transformer, shop soiled only ...	£199 10 0
The Specto Range: 500 watt, lamp, 900ft. reel arms, built in resistance, mechanical rewind, new, 16mm. model ...	£48 10 0
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G.B.-Bell & Howell 606, 400 watt, geared arms, new ...	£63 0 0
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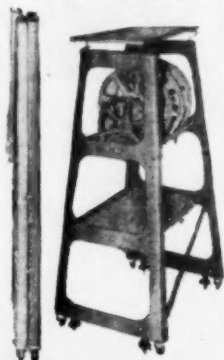
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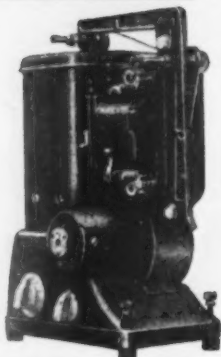
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Triplico 16mm. ...	£15 0 0
Triplico dual 16mm. and 9.5mm. ...	£20 0 0
Agfa Movector with 18 films, 16mm. ...	£27 10 0
Ensign Universal with transformer 500w. ...	£36 10 0
Agfa Super Movector—all refinements ...	£39 10 0
Kodak 'K' with interchangeable lenses ...	£68 10 0
Bolex G.916 dual 16mm. and 9.5mm. 500w. ...	£68 10 0
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Pathoscope Catalogue ...	2 6
Movie making for Everyone ...	6 0
Film Strip Projection ...	5 0
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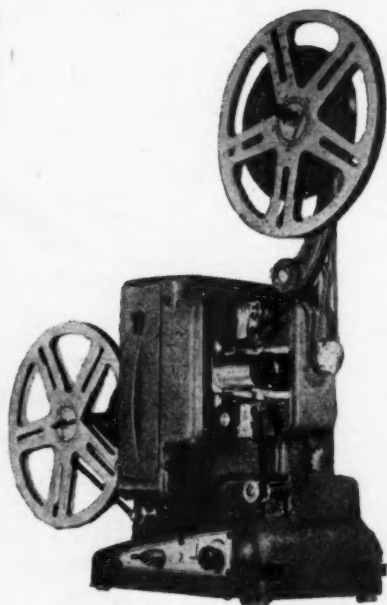
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You won't credit that 8mm. films have come so far, can look so good as those on the screen before you.

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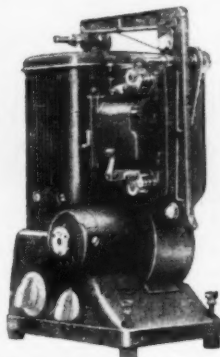
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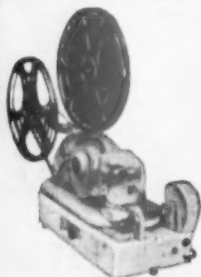
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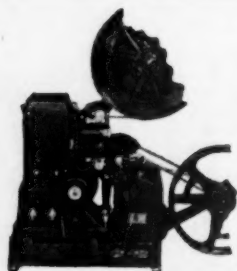
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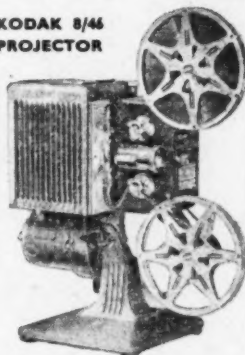
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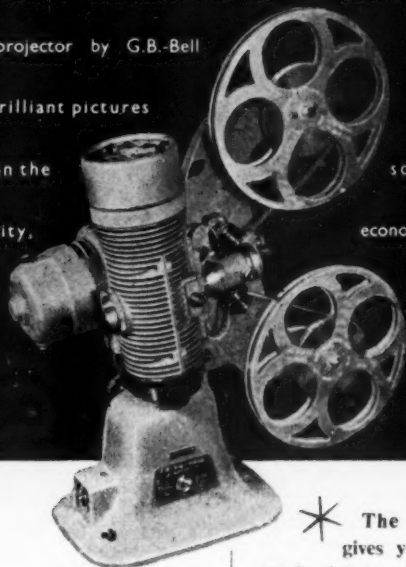
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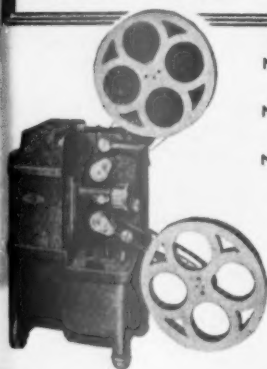
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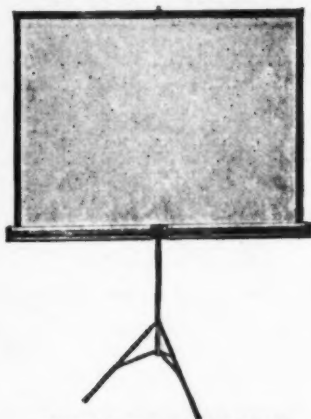
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Ampro "Stylist", 16mm. Sound/silent projector,
750 watt lamp, speaker, transformer ... £135

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Ampro Imperial, 16mm. Silent projector, 750
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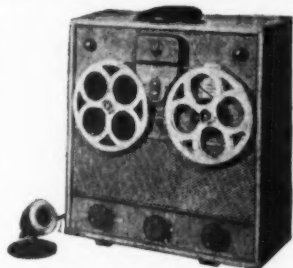
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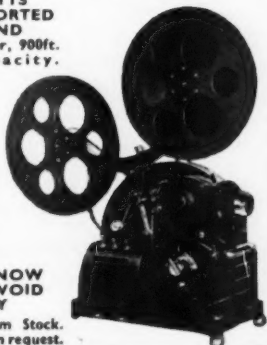
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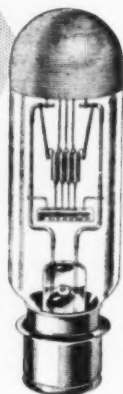
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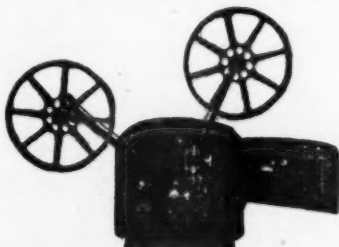
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G.B.-BELL HOWELL 16mm. Model '621' SOUND PROJECTOR



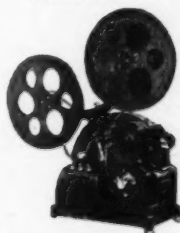
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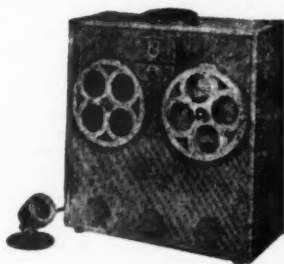
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WHAT MAKES PEOPLE TICK?

The making of story films can be most fascinating and rewarding, but one is appalled by the light-hearted way in which many amateurs go about them. The sad truth is that most club film plays are really lamentable. Those made by small groups or individuals are, in the main, better productions, which would seem to indicate that the familiar problems of club organisation are all too powerful deterrents to success.

It is true that many a club has to battle with difficulties unknown to the unit comprised of only three or four people: it needs tact to steer the script through committee, Miss A must be given a part because her brother owns the camera, Mr. B fails to turn up at a shooting session . . . You know how it goes. But the odd fact is that, despite all these obstacles, the average story film is good enough *technically*.

If it really was the case that the conditions of working militated too strongly against success, one would expect the technical aspects of production to be the first casualty. No, the film play falls down on its puerile story; and it does so not because the producers lack inventiveness and imagination but because they have too little understanding of human nature.

One of the most popular 'plots' is the one about the escaped convict. Often the incident is used merely as the vehicle for a chase and a fight. A good time is had by all, but the film cannot add up to anything. This sort of picture is usually the young film maker's introduction to movie-making, and as a simple vehicle that enables him to get to grips with first principles, there is much to be said for it.

The club very properly finds it necessary to embellish the theme and invents additional incident but almost always ignores characterisation. The success of such a film therefore depends upon its speed and credibility. The first is sometimes achieved but the second rarely.

A club film that we saw some time ago—it was made by people who know how to handle a camera and how to cut—revolves round the escaped convict-to-be—the bandit. His car has crashed. A picnic party give first aid, and two of their number set off for a doctor.

The woman who answers the door points out that surgery isn't until 3 p.m., so they decide to wait. Any normal person would have phoned for an ambulance. Instead of the usual old copies of *Punch* and the glossy illustrated weeklies, they find a daily paper on the table—and there, splashed across two columns, is a photograph of the injured motorist. He is a bandit! No 999 call to the police. They must go back and tell the others.

There is the usual chase which ends with the

thug falling into the river and apparently drowning. The picnic party attempt no rescue. As the bubbles gurgles to the surface they swing on their heels and walk away into light and freedom—which makes a pretty scene but is so completely divorced from normal behaviour as to be comic.

We none of us know how we would react to an encounter with an armed desperado, but at least we can be sure that we wouldn't strike an attitude. The trouble with this film is that none of those concerned in the making of it asked themselves how they would have been likely to behave.

Another club film makes use of a very powerful theme—the collision of Mars and Saturn which threatens to destroy the earth. In this case the film fails not because the behaviour of the protagonists is false but because there is precious little behaviour of any kind to observe. Apart from shots of newspaper reports, of scurrying feet and of a notice advising the public to shelter, there is absolutely no indication of how this literally world shattering cataclysm affects humanity. It seems to be localised at Palmers Green and then only at third remove through those scurrying feet.

So tremendous a situation is beyond the capacity and the resources of the amateur. It is not one that can be expressed with economy, and to rely on the symbolic is to cheat the audience. In the result, there is no sense of urgency—there could not be because no human sympathies are involved. Yet the camerawork is very competent and the acting of at least two of the players is good.

In sheering away from the momentous theme, however, be careful that you do not go too far in the opposite direction. In another club film seven minutes are taken over the narration of a single episode which could have been told in thirty seconds. This comedy is unfunny because it is almost totally lacking in incident. The one joke—slops from the potman's pail being piped up to the bar, while he, all innocent, fills in his pools entry, what time the customers make wry faces over their 'beer'—is played out long before the producers have finished with it. Needless to add, the camerawork is efficient.

It is a pity that so much talent is wasted in story films. The technique is available to exploit it, but too often it has to serve as a sarcophagus of the still-born. If only the producers would ask themselves: would people behave as we have made them behave in the script? Would I act the way the characters in the film are called on to do? Have we ever bothered to find out what makes people tick?



The professional usually films from a 'hide', tries to make camera crew as inconspicuous as possible or else duplicates the scene in a studio. Plymouth A.C.S. go boldly out in the highway for this shot from *Pool's Paradise*.

LEARNING BY EXPERIENCE

By D. M. NEALE, B.Sc.

"We all learn by experience; the wise man learns by the experience of others." How true that is of cine work! First-hand experience is best, of course, but it is usually dearly won, so we do well to learn as much as we can by studying the efforts of the other chap. A lesson touching the pocket is usually the better remembered, but I hope you will nevertheless be able to learn from some of my mistakes.

Most mistakes are pretty obvious after the event. See if you can spot this one. We were making a day trip by car to a village churchyard in which my great-grandfather is buried. I am gradually accumulating material for a film about our family tree and planned to get some shots of my little daughter watching my aunt trim a yew bush by the grave.

Spot the Snag

Having some stills of the layout, I could see it would be easy to get in the picture a headstone bearing my great-grandfather's name—very clearly, as it happens. It is a long run to the village, so I thought I had better not demand too much of the family. To get there about midday, have lunch and visit the churchyard in the afternoon, seemed the most attractive proposition.

Spotted the snag? Graves are dug with the headstone to the east. So after midday, or 1 p.m. Summer Time, there is no sun

on the inscription. Obvious when you think of it. One just has to think ahead.

Take that complex subject, colour work. It may be not until you get a complete film processed that you find some of the shots are useless because of acting or continuity errors. So you have to shoot extra material at a later date, sometimes on film of a different batch. In such a case you may find that your new shots do not match the earlier ones. A girl's rust-coloured hat may have turned virtually red.

Using "Cut-aways"

If two shots of different balance follow each other immediately, your audience can scarcely help but notice the mismatch. However, you can improve matters considerably by separating the shots by a "cut-away", i.e., a close-up of another character commenting on, or reacting to, the action. This shot can be taken at an even later date and should be so composed that it contains no tones which directly match those of the adjacent shots.

On the other hand, you should artfully include "bridging colours" where possible. For a transition from a shot that is too blue to one that is too red, you could show father in a navy blue suit, holding a bright red toy. One is immediately struck by the predominance of blue, but attention is soon focused on the red toy and the "red" shot which follows does not therefore jar.



This bar interior for Happy the Bride, Rochdale Festival F.C. production, has an authentic atmosphere. A corner suggests the whole through the inclusion of but few props.

You can further help matters by choosing a cut-away that demands different lighting. I recently filmed my young daughter making a bed of cushions on the lawn. By a stroke of luck, the sun was hidden by a cloud just as her head touched the pillow. This gave a pleasing "good-night" effect, but raised the problem of how to continue if it was not to be made the last shot of the sequence.

The solution was to take a shot of my wife, in a dark blue dress, looking on from a window on the shady side of the house. In cutting back to the baby, the change of angle gives ample justification for the return to bright sunlight. The solution would have been equally applicable to monochrome, of course.

Emphasis

These inserted shots have other uses besides the primary one of adding dramatic impact. A few years ago I shot a little fantasy about the Pilgrims' Way to Canterbury. I wanted to show my "pilgrim" cresting a hill and getting his first view of the distant cathedral. To the naked eye, this was a clearly visible landmark, but I knew that on the cine screen it would easily become lost.

To have used a telephoto lens, even if I had had one then, would have largely destroyed the effect of distance. However, by inserting a close-up of the pilgrim shading his eyes, I both emphasised the effect of distance in the following shot and also invited the audience to look for the subject of his attention; a somewhat

hackneyed device, perhaps, but in this case I had to use every trick I knew.

To make the cathedral more readily distinguished, I shot through an orange filter (Micro 5) which darkened the sky and foliage and left the cathedral as a white speck in the frame—not quite in the centre (for that would have made a weak composition), but one third of the way across. Then further to

heighten the effect, I included the pilgrim at the left of the picture. Such a positioning demands a balancing subject on the right and, in searching for this, the eye quickly finds the cathedral, small though it is on the screen.

540mm. Focal Length!

On other occasions, the telephoto shot is quite suitable. One of my earliest films opens like this:

(1) General view of Keswick from a nearby hill. The white Moot Hall is just discernible.

(2) Telephoto shot of the Moot Hall from the same viewpoint.

(3) Moot Hall seen from Keswick Market Place.

Not having a telephoto I used a telescope instead. The magnification, 27 diameters, gave an effective focal length of 540mm.—some telephoto! I wonder if this is a record for 9.5mm.? I had to rely entirely on guesswork; definitely a case where an ounce of experience would have been invaluable.

I held the telescope to the ground on the brow of a suitable hillock and wriggled it about until it was nicely directed on the Moot Hall. Then I put one foot on top to hold it in the required position! This left me with both hands free to hold the camera to the eyepiece and operate the motor button.

As far as I can recollect, I gave it all the exposure I could— $f/3.5$ at 16 f.p.s.—having decided, after looking through the telescope

(Continued on page 672)

GET READY FOR CAMERA DRILL!

"Working to the Drill Book" need not be an irksome routine. In this article our contributor explains how a simple camera drill helps to save film, time and temper.

By PHIL DENNIS, A.R.P.S.

The fighting services are reputed to have a drill for everything, and there is good reason for it. If the motions of getting a gun into action or preparing an aircraft for take-off are sorted out into a fixed and well-ordered drill, it becomes almost instinctive to do the right thing at the right time. Nothing which should be done is omitted, and failures through human error are thereby practically eliminated.

The same argument holds good with cameras. Every cameraman should adopt a methodical routine to ensure that he does his best work. Wastage of film through forgetting one of the essential steps in loading, focus, exposure, winding, and so on, is costly and hard to justify. When it means that some valued shot is lost irretrievably, there is neither comfort nor truth in saying "it might happen to anybody". It is most unlikely to happen to the man who uses a drill.

Improving Efficiency

This doesn't mean that the cameraman's job should be done by numbers, or with slaps and flourishes, but that the more important manipulations should be carried out in a properly ordered and systematic way to save time, improve efficiency and take care of the equipment. The operations most in need of a practised drill are Setting Up, Shooting and Reloading, all of which are vital to quick and good work.

The actual motions will vary, of course, for each different make of camera, and to some extent also with the kind of job being done—interior, exterior, newsreel, titling—but it should not be difficult to work out a drill to suit your own case.

Here is a broad outline of the points to be watched in working out a drill for the operations mentioned earlier. It is only a guide, and can easily be altered or adapted to your own circumstances.

Setting Up. If you use a tripod, leave the camera in its case until the following actions are completed. Erect the tripod—check that the legs are properly tightened

and firmly set on the ground—check that the platform is level—test the smoothness of pan and tilt.

When you take the camera from its case, look it over to see that the door is secure and all attachments, such as the viewfinder and reflex finder, are firmly fixed. Screw the camera *tightly* on the tripod (if used).

Next, remove all lens caps and put them in a dust-free pocket or back in the case (unless it is raining, when only the required lens should be uncapped, and the camera should be tilted down and covered over for as much time as possible before shooting). See that the lenses are not misted up. Clean and fit the filter (if used).

Check the Settings

See that the viewfinder is not misted and check that it matches the lens. Check the speed regulator, the setting of the variable shutter, if any, and the footage reading. On exteriors, or interiors where the lighting is ready, measure or judge the light and distance and set the lens and the parallax adjustment on the finder. Wind fully.



Charles Whitaker, director, writer and photographer of the current Boston F.S. production *Abandoned*, finds that a simple camera drill is the only way of keeping on top of his many jobs.



A camera drill is essential when filming shots of this sort. If you miss the shot because you failed to check the camera, you may have a long wait before another train arrives! (Production still from the current Rochdale Festival F.G. film *Frenchman's Treat*).

Looking back over this sequence, you will note that everything has been done to complete and check one phase before passing on to the next, so that there will be no need to go back over ground which should have been covered. And until the spring is fully wound (or checked for full wind), the camera must not be considered ready. The point of keeping the lens caps in a pocket, if dust can be avoided, is that it is then only a matter of moments to cap the lenses if a gust of wind blows dust about, or if spray threatens by the sea.

Anticipate Requirements

Strictly speaking, setting-up is now complete. The lone worker whose subject is ready will go on to shoot. The camera operator working with a director who has still to arrange the scene or instruct the players should anticipate possible requirements by viewing the field through each of his lenses or finder masks, noting points of composition.

He will measure or estimate distances to various key points in the scene and compare them with the depth of focus tables. To be ready for a quick lens change he should set each lens to the same aperture and distance as the taking lens and attach the proper filters, if needed. On the set, he will see that no lamps are visible in the field or cause flare or "hot spots".

Shooting. It is here that a fixed routine is most valuable. Setting Up, as just described, adequately prepares for the first shot, but what is now wanted is a drill to facilitate continued shooting and also to enable a quick "snap check" to be made at any time. Such a drill can be memorized in the word SCARFS, standing for Spring, Counter, Aperture, Range, Finder, Speed and Shutter.

These are reminders of the sequence in which you should check your last shot, get ready for the next, or make a quick check before pressing the button. Let me set them out more fully.

Spring: Wind fully—or check.

Counter: Check the footage counter for the footage remaining.

Aperture: Take a new aperture reading and reset the lens—or check the setting.

Range: Take a new focus reading and reset the lens—or check the setting.

Finder: Reset—or check—the parallax adjustment and finder mask.

Speed, Shutter: Reset—or check—the speed regulator and the variable shutter.

This sequence suits the most advanced type of 16mm. camera. With less elaborate types it can be reduced to SCARS, SCAR, or, in the case of the simplest camera with a fixed focus lens, SCA. In all cases, immediately before shooting or giving "O.K. for camera", you should perform the complete drill in the order given.

Emergency Check

As soon as a shot has been taken, the spring must be rewound and the footage checked. If a shot record is kept, this is the time to enter it. But even if the next shot is to be of the same scene, in the same light and at the same distance, so that no alterations in settings should be needed, the full check of SCARFS should be made before you press the button again. In a real emergency, when the check cannot be fully made, the order of actions is such that the items least likely to need attention are those which will be passed over.

Reloading. A well-practised and logical routine saves time, film and temper in reloading. It varies greatly with the

make of camera, but here are some points which should not be overlooked.

In the case of spools and chargers, run the film right out before opening the camera door, to keep the last exposed frames from being fogged and to avoid having to unthread film from the gate and claw. Have the tin or packet ready for the exposed spool or charger to be whipped into it as soon as the door is opened. Keep the film chamber turned away from direct sun or bright light throughout reloading.

Inspect the interior of the camera, particularly the gate and claw, for emulsion dust. If any is present, remove it before the new spool is inserted or some of it may settle on the film or, worse still, build up in the gate.

Practise in the Dark

The recipe for fast threading is practice, a good deal of which should take place in the dark, or with your eyes closed, until every movement, every corner of the camera is familiar and manipulation is quick but sure. There must be no tugging of film over the sprockets, guide rollers or any other part of the mechanism. In loading spools, always keep one finger on the top spool as a brake, to prevent slackening of the film coil, right up to the moment of closing the camera door.

If the lens can be removed or the turret turned clear of the gate aperture, as in the Bolex, this should next be done and the leader watched as it is run through. Stop the motor at the appearance of the perforated number, in the case of some kinds of stock, or the splice in others, to make sure that no usable film is wasted or part of a shot lost on leader film which is cut off at the lab. If the shutter is a variable one (as it is in a few cameras), be sure that it is open while you do this. In some cameras, too, it is necessary to reset the film counter after loading. After reloading, repeat SCARFS.

Points to Watch

There are many lesser points of camera drill and camera discipline which add to the efficiency of camera operation, but I mention only the following two or three because they get rather less attention than they deserve.

Iris Setting is not so straightforward as it might seem. Because a lens may have (or may develop) backlash, it should be set in the direction in which it was calibrated, which is from the maximum aperture down to the minimum. If you disregard this rule and sometimes open up, sometimes close down to the mark you want, there may be

quite a difference in the actual diaphragm opening for the same apparent setting of the stop. So change apertures by opening up fully and then closing down to the required setting. Don't open up to it or "twiddle" around it.

Turret handling needs care. The turret is not a roulette wheel, and the less unnecessary wear it gets, the better. With most turrets, the lenses themselves are used as handles, and rotation should be gentle and steady to avoid straining or distorting the lens mounts.

Make it an automatic habit to change the viewfinder mask at the same time as the lens is changed, and to check the lens settings also. This is most important in cameras having critical focusing done in one position of the turret and shooting in another, because it is all too easy to disturb either the aperture or the focus in the movement.



"What! Me give blood on this!" A frame-enlargement from the factory sequence in *Calling to You*, 1951 Ten Best prizewinner. The making of this blood donor recruiting film (which owes much to the clarity of its camerawork) is described on page 654.

Hand-held shots can be improved by practice, with an empty camera if need be. The secrets of success lie in the stance and the control of breathing. Try the effect of various stances, and of holding the breath or breathing very gently. Watch one corner of the viewfinder where there is a good deal of motionless detail while doing this, and you will learn a lot. Try also the effect of steadying the arms or the body against a convenient wall, tree, chairback or similar fixed object.

One final tip: tobacco ash and tobacco smoke are both composed of dusty particles. Keep them away from the camera, particularly the lenses and the film chamber. The speed and efficiency which a good drill imparts to camerawork will count for nothing if the picture itself is spoilt through having dusty lenses or gates.



One old kitchen knife, some sticky tape, and some ingenuity set the scene for a juicy murder.

WE CHECK OUR FIRST REEL

Third progress report on the making of a simple beginner's film. Previous articles appeared in the September and October issues.

By BRIAN GIBSON

Three days after the first shooting session of our Beginner's Film the first roll came back from processing, resplendent in a huge tin covered with impressive-looking labels reading "Negative Mute Action" and "Rush Positive Mute Action". Inside, carefully wrapped in tissue paper, lay our humble 50ft. of 16mm. film and the first print from it.

With the film came a copy of the laboratory's Job Card—a useful idea which other labs. could well follow. On it was the exact processing time of the negative, and the light setting at which the print had been made, while at the bottom was the name of the man at the laboratory who had handled the job and who should be contacted in case of any query. Our minds partially eased by the cryptic 'O.K.' written in the Remarks column, we spooled it up and ran it through the projector. Result—fairly good by most standards, and little short of brilliant by ours!

Edge Numbers

Even without grading, the print was surprisingly even, which showed that our exposure meter was behaving itself. The card showed that it had been printed at Light 14, which indicated that the negative was well-exposed. Laboratory printers can vary the amount of light reaching the film, and a light setting of 15 is the average for a good density negative. In theory, one can print from Light 1 to about 22 on one normal piece of film, but a negative which keeps within 3 or 4 settings of the optimum can honestly be said to be well-exposed. In the making of the final graded print, notches are cut in the edges of the negative, and every time one goes through the printer, the light intensity is changed to suit that particular length of film. Our rushes were ungraded, so that the final negative would not be full

of notches, many of them now incorrect, and then have to be regraded all over again.

Thea's first comment on seeing a length of the negative was to ask what the numbers along the edge were, and we explained that these were—oddly enough!—the edge numbers, without which most 35mm. editors would refuse to work, but with which the 16mm. worker has only recently been honoured. They are printed every foot along the length of the negative, and reproduce outside the picture area on the print. When one comes to the final editing and matching of the print to the negative, one hasn't got to fiddle about trying to match the action visually, and getting finger marks all over the picture in the process, but merely puts the numbers opposite one another, and cuts the negative accordingly.

Also along the edge of the negative, beside each frame, was a series of triangles—the camera code marks. Every camera has its own particular 'trade-mark', and one can always tell the make of camera used on a film by looking for the code marks.

The Camera Log

Our rough print was checked against the camera log which had been kept during shooting, and one or two minor adjustments were noted for future reference. One of these was that we must check the light intensity on the backgrounds in subsequent shots, as we seemed to be getting them rather light and the action did not always stand out from the background as it should. The camera log recorded the meter reading on each shot, the actual exposure at which the shot was made (with a note of the reason why if this differed from the exposure given by the meter), the lens used, and all the other usual details.

We also noted the footage at the beginning

and end of each shot, although this was rather a refinement and wasn't strictly necessary. However, it sometimes comes in handy if there is a sizable footage of known useless material (such as several retakes in succession on some particularly tricky shot), and there is no need to waste money by printing the whole reel, for one can just tell the laboratory to print from the start to 30ft., and from 55ft. to 80ft., for example. But don't ask them to miss out individual shots of a few feet at a time, or you will make yourself very unpopular!

Continuity Log

Although we were shooting our story more or less in sequence in order to lessen continuity problems, Thea had started a continuity log which rapidly assumed enormous proportions as our various continuity clerks made their notes. To start with, every shot seemed to merit several pages of description, but everyone quickly got the hang of the essential details that were wanted, and by the time the film was half-way to completion, the notes consisted of a few squiggles of short-hand!

For all the elaborate notes, however, by far the best checks on continuity were provided by photographs taken during the course of the production, coupled with little sketch plans of each shot. These had the position of every ornament and piece of furniture carefully annotated, together with the position of the various lights in case any reshooting was necessary. Lighting continuity is just as important as action and setting continuity, and the continuity clerk should always keep an eye on this, particularly the position of the key light relative to the actors, for this should remain unchanged throughout a sequence, as explained in a previous article.

The "Body" Appears

Highlight of our second shooting session was the appearance of the Body called for in the script. One of the cast was required to notice suddenly some flowing locks of hair lying on a pillow and the form of a person lying in a bed which he had left empty only a few minutes previously. He pulls back the sheets for a closer look at this phenomenon, only to be confronted by a dagger sticking in the back of a corpse, and he tears out of the house firmly convinced that Murder Most Foul has been done. As soon as the coast is clear his pal appears, and we see that he has slipped a tailor's dummy, with a carving knife stuck in the back, into the bed for the very purpose of scaring off his crony, leaving him in peace with a comfortable bed for the night.

Although a proper tailor's dummy had obviously to be used for the scenes where it would be removed from the bed, we thought that it would be more effective if we used a real person in the bed on the first occasion on which the dagger was 'unveiled', for we wanted to keep the audience guessing as long as possible; and to use the actual dummy might have given the game away too soon, especially as we would be seeing it at close range.

We therefore searched among our club's members for a girl who had long hair which we could spread artistically over the pillow, and who didn't mind her total screen appearance being limited to one 5-second shot, with her back to the camera into the bargain! Eventually Gaye agreed, rather

Part of the edge-numbering and the camera code marks (a triangle, in this case) are clearly seen in this frame enlargement.



nervously, to come along and act as a corpse for the afternoon, and we spent a happy half-hour making her look as though she had several inches of cold steel between the shoulder blades. The dagger itself was made from an old kitchen knife to which an ornate guard had been attached by Charles, who had cut across the blade at 45° about 2 inches below the hilt. He had then soldered a small metal plate on to the blade at right angles, and this was then placed on Gaye's back and held in position by strips of flesh-coloured adhesive tape. The whole area was then liberally smoothed over with make-up to hide the joins. It looked extremely effective, provided the corpse didn't giggle, in which case the whole contraption wobbled alarmingly.

Gaye's husband, Gordon, came along to keep an eye on things, and thought that making films wasn't the only thing the Beginner's Unit hadn't got the hang of when

he saw his wife with a carving knife in her back. However, Man and Wife were eventually re-united with only minor flesh wounds to remind them of the day, coupled with the knowledge that, even if getting sticky tape off a girl's back is a slow and painful process, it was *All In The Cause of Art!*

Having brought Sudden Death to Gaye, we turned our attention to Francis, and nearly killed him off with pneumonia by doing an exterior night shot. In his mad rush to get away from the body he had apparently found, he raced through the house, dived out of a window, and is finally seen careering up the garden and away into the darkness. We set the camera up at the end of the garden, and brought one of the



Low-key lighting can often be very contrasty, and there should not be too much frontal light. (Frame enlargement from *Sweet Repose*.)

spotlights to provide a pool of light into which Francis could run before finally disappearing.

The room from which he was to make his exit through the window was brightly lit with Photofloods, and after he has tumbled out, we see him in silhouette as he runs up the garden, until he is lit for an instant when near the camera by the spotlight, just before he charges out of picture. The snag from his point of view was that he was required to be in his under-clothes, and the vagaries of the English summer had produced a light snow-fall by the time we were ready to shoot. Charles' Wardrobe Department had produced some strange, heavily-patched, nether garments for Francis to wear, but the shot was finally taken with him throwing off one thick overcoat inside the house as the camera started turning, then running like a hare up the garden, taking rockeries and other hazards in his stride, to where another coat was waiting for him just outside camera range. We thought of asking for a second take, but hadn't the nerve!

Exterior night shots like this are by no means difficult to arrange, provided that one does not try to light up *everything*. If you want to see a little detail, shoot at dusk. The secret of effective shots at night is to use plenty of backlighting, which will serve to pick out your action against the background.

Low-Key Lighting

The same principle applied when we came to shoot some low-key sequences of Geoff wandering around in what was supposed to be a darkened room. We hid our 500 watt spotlight round a corner where it just produced a rim of light around the actor, and lit the rest of the set with one single Photoflood which produced just a suggestion of 'filling' in the deepest shadows. So many people think "low-key" lighting is something beyond their reach, and continue to pile on lights until the exposure meter needle has moved half-way round the dial. But our modern high-speed emulsions enable you to shoot by normal room lighting in many cases, and a little backlight to help remove some of the flatness of the scene will help enormously.

We Find Our Title

It was while we were having a cup of tea after shooting this particular sequence that we realised that we still had not got a good title for our film. It had been given the working title of *One Man's Meat* . . . which nobody liked very much, although nobody seemed to be able to come up with any alternatives either.

We wanted something to do with sleep, if possible, but in spite of numerous suggestions, nothing seemed appropriate. Then someone who was idly looking through a newspaper exclaimed "Got It!" and pointed to an advertisement for an aluminium company who, for some strange reason, had included a quotation from Shakespeare's 'Romeo & Juliet' in their copy:

"Good Night, good night, as sweet repose and rest Come to thy heart as that within my breast!"

Fortified by the knowledge that the Immortal Bard himself was having a hand in our production, we posted off the next rolls for processing, clearly labelled "Reels 2 and 3—*Sweet Repose*."

THE TEN BEST FILMS OF 1952

It's interesting to conjecture as to what they are likely to be. Will your film be among them? Don't let the fact that you've never before won an award put you off. Beginners' films have frequently carried off a plaque. You have until Dec. 31st to get your entry ready: any gauge, any length, any subject.

Synchronising Sound-on-Tape

By E. L. NIMMO

When I set out to synchronise my Scophony Baird Home Recorder with my G.B.-Bell & Howell 8mm. projector I was determined that the system I chose should be easy to operate, absolutely reliable and capable of producing recordings that were completely free from "wow". The photographs show the results of nearly three years' experiments.

The whole set-up is handled from the normal operating side and, once started up, practically runs itself, so that I have both hands free for manipulating records, operating the mixing control, etc. Modifications to the standard apparatus have been kept to the minimum.

I re-arranged the interior wiring of the projector to separate motor and lamp circuits and fitted a 4-pole connector in place of the original 2-pole fitting in the cable entry socket. I left the switch in circuit but it is normally in the closed position. Separate mains transformers, one of 100 watts rating and the other of 500 watts, are housed in the container below the recorder, being connected to the projector by a four-way cable.

Offset Gearbox

Rotary resistances for motor speed and lamp (the latter switches off completely) are connected in series with the transformers. The friction speed control knob of the projector can now either be left at the maximum speed position or removed altogether. I took off the inching knob and spring from the one turn per frame shaft and fitted a collar with a short length of flexible shafting which goes to a 2 to 1 gear box. This gear box is slightly offset so that it clears the projector beam and is rubber mounted to reduce noise.

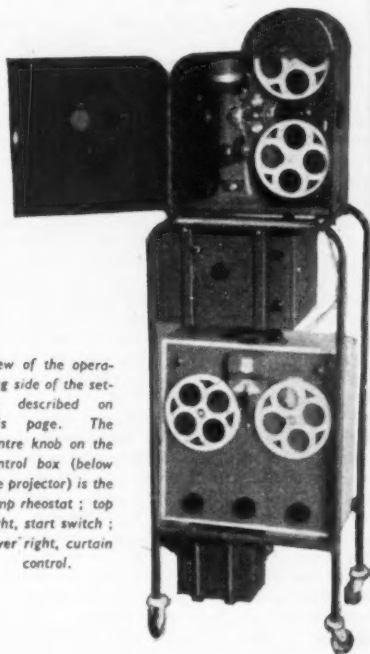
The inching shaft on this projector is engaged with the main drive only when pressed in so it was important to arrange for the position of projector and gear box to be such that slight inward pressure was ensured. I felt that there was a good chance of the gears slipping out of mesh here but I have had no trouble in hundreds of hours' use.

So that I could operate the framing control from outside the blimp I fitted an extension tube to the framing knob. The bottom end of this brass tube is split and is a tight

push-on fit on the knurled end of the knob. This attachment and the gear box link can easily be removed when the projector requires servicing but even when in position permit a reasonable amount of tilt for centring the picture.

The lower end of the vertical shaft from the gear box carries a slotted bush which connects with a tongue on the main flexible coupling. This coupling enters through the base of the blimp and is held in position by a quick release clamp. The other end of the flexible shaft case fits into a bayonet socket at the back of the recorder case, while the shaft itself is keyed into a bush on the end of the tape drive shaft. Both ends can be readily removed.

The couplings I eventually fitted are of high quality, designed for high speed and



View of the operating side of the set-up described on this page. The centre knob on the control box (below the projector) is the lamp rheostat; top right, start switch; lower right, curtain control.



Off side view shows the flexible coupling entry. The two sockets on the control box are for room lights and screen curtains.

run in ball bearings. I tried the simpler kinds first but found that there was a tendency for them to whip and at 500 r.p.m. they were anything but quiet and caused considerable friction.

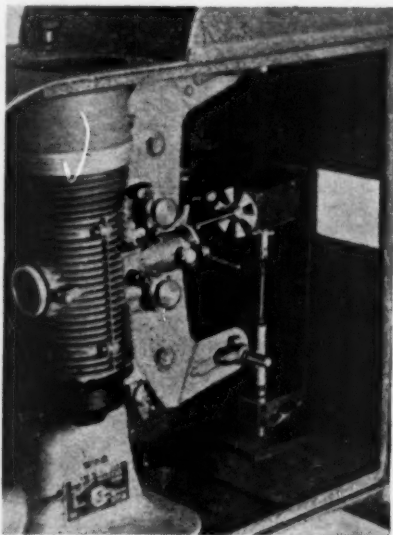
In addition to cutting away a small piece from the back of the recorder case to accommodate the coupling socket, I also modified the wiring slightly. I cut the lead from the drive motor to the switch contact blade and took the two ends to a small 2-pin socket fitted inside the cabinet. When I use the recorder independently I insert a 2-pin shorting plug in the socket, but for normal use I use a plug with leads to one pair of contacts in a 3-pole ON/OFF switch in the control box. The other two connections are in series with the projector motor and lamp. The normal socket is used for the extension speaker.

To operate I lace up film and tape with start cues in position, the recorder control knob at "forward" and the projector switch "on". When the 3-pole switch is closed, projector and recorder motors start together and I then bring up the brightness of the lamp with the rheostat. A small neon lamp illuminates a strobe disc on the one turn-per-frame shaft which is nicely visible through the focusing aperture when I am sitting in the normal operating position. When running at the correct speed (a little over

16 f.p.s.) the projector is pushing very slightly, but this takes care of the slight extra load of gear box and coupling, which is, incidentally, far less than that of the original friction speed control.

On 50 cycle mains the stroboscope gives a speed of 16 $\frac{2}{3}$ rd f.p.s. With the coupling disconnected, the tape drive shaft speed (under load) is 496 r.p.m., so an apparently stationary disc ensures ideal conditions. Although there may be slight differences in capstan speed with different recorders of the same make, it would appear that the normal figure is about 500—the percentage variations would be quite small.

Although they are not essential, I have made a few further refinements. Contained in the control box are: a dimmer for room lights, transformer, rectifier and switching for screen curtain drive motor and a transformer for a 6v. 1a. lamp. This lamp fits into the reflector aperture of the projector and I use it to give a small picture when editing and for recording when I wish to cue on individual frames. A considerable amount of projector lamp life can be used up in the process of completing a recording and much of the work can be done with a low powered lamp which can be left on throughout the proceedings without fear of damage to the film.



The links to the gear box and main coupling can be seen in this photograph. The extended framing knob is above the lamp house.

TIME TO MAKE PLANS

It's all very well for still photographers to keep saying that the lighting conditions in October and March are simply ideal for landscape and general exterior work, on account of the crisp, clear atmosphere, the low angle of the sun, and the hints of drama in the spring and fall seasons compared with pedestrian high summer; but they have no continuity problems to contend with.

Unnerving!

I once made a film consisting mostly of exteriors, planned to be shot in October to take advantage of the accent light of the sun, and by a lot of luck, plus the willingness of the actors to stand about in piercing winds, I did manage to get it done before November arrived with its threat of fogs. But if I ever do it again, it will be limited to one or two sequences. The advance of November is too unnerving! No, the still merchant does not have to worry about the great continuity menace as we do.

On the other hand, March is an attractive proposition. The fact that it is getting warmer, not colder, and that one can go on into April without ditching the film, give confidence and hope. Enthusiasm runs higher and spring is in the air.

Why, then, are so few exteriors shot in March? Simply because it comes on people unawares. They are still messing around with the script, or merely the idea, when they suddenly awake to the fact that next week's Easter week. Casual family filming is put off because the stock is yet to be purchased. Beginners only stir from their hibernation in May because they vaguely and erroneously believe that there "isn't enough light in the winter".

Planning at Leisure

The remedial action is to start planning the new picture *now*. Draft the script at once, then you can pre-plan at leisure during the winter, and all should be ready by the end of February. Most amateur films contain a preponderance of exteriors, and these can be programmed for March shooting. In the case of societies, the cancellation of exterior shooting in favour of interior because of bad weather is also less of a nuisance at this season.

I hasten to add that March shooting does

not automatically guarantee good quality. You need to await the clear sky, for the sun to supply side-light to your scene, and to compose your picture so that you consciously take advantage of the extraordinarily powerful stereoscopic effect associated with these conditions.

For close-ups the light is harsh and, unless so demanded by the action, it should be softened either by a matt white reflector lighting the other side of the subject or by interposing a large screen of butter-muslin between sun and subject. Usually you will require a yellow filter of factor x2, to darken the sky which at this time of year tends to be rather pale, and to improve the contrast generally. Finally, comfort of players must be remembered, and you must indent for heavy coats and somewhere to shelter. But above all, do remember that it takes November planning and scripting to permit March shooting.

HORSE SENSE

The single-episode film will always interest the amateur—and his audience. It permits the portrayal of the ultra-short story, and it so conveniently goes on the 50ft. reel of 8mm. or the 100ft. reel of 9.5mm. or 16mm., giving a four-minute "short". The professional cinema is incapable of providing anything of this length.

One finds good material for such shorts (and often parts for the family) in speciality magazines such as the quarterly, *The Countryman*. This publishes many half-page anecdotes from readers, mainly of the country and almost all of a charm that too seldom graces the contemporary cinema. There is a good example in the Summer, 1952, issue (the public library will get you a copy on request, if necessary).

Ice Cream Racket

It tells of a horse who worked an ice cream racket. Every day in the summer it ran to a corner of its field at a certain time to await the arrival of the village ice cream van, and was duly handed an ice. When the horse's owner had guests, they were taken to watch the performance, and the horse then expected, and got, a second ice.

Two other off-the-beaten-track film possibilities that this issue suggests are a story of a



Plymouth A.C.S. camera team filming a street scene for their current production *Pool's Paradise*. Note the Pathe Webco camera which has a through-the-lens reflex finder enabling the operator to see the same picture that is being recorded on the film.

the green fringe is something inherent in the process rather than some technical fault. I'd certainly be very interested to learn the correct explanation.

STOPPING DOWN

The smaller the stop, they have been saying for years, the better the definition. But is it true? I have heard it on really good authority that this is not necessarily the case. For example, when I rebuked the mentality that offered a good new lens such as the SOM Berthiot 1" f/1.9 with smallest stop f/16, I was told that the very good reason for not going smaller than this was that further stopping down would cause a deterioration of image quality. Whether true or false, I do not know, but it is significant that my aged Tessar closes almost completely and I cannot spot any fall-off in quality.

It is also rather odd, though not necessarily significant, that in long-focus lenses the makers cheerfully mark stops down to f/45, led on, I uncharitably suspect, by the fact that there is no difficulty in arranging the iris to behave accurately at the comparatively larger openings in a telephoto lens. In the future f/45 is bound to appear on the standard lens. May this future be not too distant!

ON THE WAY

It is of interest to all, though perhaps especially to us, that the Associated Broadcasting Development Company has recently been formed, to promote technical and programme development of television and sound radio throughout the world. Equipment interests are represented by E.M.I. and Pye, and film interests by London Film Productions and High-Definition Films. Commercial radio and TV will obviously interest this company, to an extent (in this country) depending on the Postmaster-General and the B.B.C.

There may in the near future be a huge demand for short films for TV. Expectations of a corresponding increase in demand for tape recorders comes in the announcement that a new company, Grundig (Great Britain) Ltd., will produce in England tape recorders of a new type patented and designed in Germany. Developments of this kind are on, or very near to, the fringe of the cine world... We do well to take note of them, for who knows how they may affect the resources available to us?

young team of Essex campanologists, and a number of French derivations of children's slang, which would be a decidedly novel touch in sub-titles: for example, if you say over "petits gâteaux" (little cakes) fast enough you see why in Scotland the small shortbread fingers are called "petticoat tails".

WHY THE FRINGE?

When I read other people's columns, I sometimes wish they'd stop *telling* things all the time, and instead sometimes *ask* things. I'll show the way by bringing to your notice - a phenomenon I have recently observed, and cannot explain. Why, in process shots on Technicolor, is there sometimes a green fringe or halo between foreground actors and background scene?

It was really quite noticeable both in *The African Queen*, where one saw a green line around Hepburn and Bogart as they held on to the ship whizzing down the rapids, and in *The Greatest Show On Earth*, particularly in the close-shots of Betty Hutton and the other girls in the parade in the Big Top, where process shots supplied the audience background. Since these special effects shots were done in England and in America respectively, it seems that



A Cranky Idea?

On my holidays I met a family of cine-maniacs. Father carried a lush turret-head job and Mother that resigned look which wives wear when asked to go to the top of the cliff path and come down again with an eye rolling casually seaward. The daughter was a born comedienne, and the son was off to an early start with a Pathoscope camera of mature vintage which he had received for his eighth birthday. It was, in fact, an original Pathe Baby hand-turned camera still in good condition.

I remarked the other month that we could do with some more advanced cameras. However, after examining this pioneer design once more, I feel that there is an even bigger market awaiting the manufacturer with the courage to turn out a modernised version of the Baby. Purchase Tax makes even the simplest of motor-driven cameras so expensive today that many potential cine fans cannot afford the initial outlay.

By producing a hand-cranked camera, the manufacturer could save the cost of spring motor, gearing and governor. Moreover, by designing it to accept the Webo A 50 ft. magazines, he could eliminate the need for claw, intermittent motion and film guideway. In fact, the camera would be no more than a light-tight box with a fixed focus lens and 8 : 1 gearing from the crank handle to the shutter and driving dog for the magazine.

Aid to Better Work

Indeed, there would be a lot less to it than, say, the Ace projector, and although the lens costs more for a camera, I should imagine it could be marketed at something under £10, including P.T. For this modest sum you would get a new 50ft. loading camera capable of doing all and more than the cheapest spring-driven job, yet costing only about a third as much.

In some ways the hand-turned camera could prove a help towards better work, for a tripod would be almost essential, so that there would be less risk of those sickening swoops that pass for pans in so many

beginners' films. Variable speeds would, of course, be available, since the camera could always be cranked more slowly if the light was inadequate at maximum aperture. Also, were the handle made transferable to the single-frame-per-turn shaft, the owner could not only expose single frames for animation and special titling work, but also give time exposures of the individual frames, if necessary—a useful feature, but one found on very few cameras.

For lens, I would suggest f/2.5 fixed-focus in a standard C mount. Then at a later date the owner could acquire other lenses and add a spring or electric motor attachment—a more logical approach than the American one of fitting an electric motor to a camera which already has a spring drive.

Half-Speed

Talking of cameras, it is interesting to notice that the knurled knob which rotates at the side is almost a characteristic feature of 9.5mm. If it serves any legitimate purpose of practical value, I have yet to find what it is. Officially it is an "inching knob", but since it can be used for inching only when the spring is run down, I find it of little help, particularly as experience with clock-work toys taught me long ago that in inching a motor in this way there is a risk of breaking the spring.

Of course, there are always plenty of gadgeteers ready to hang frame counters and all sorts of machinery on to this poor knob, even though its attachment by a left-hand thread may prove a complication. There is, however, one use to which the inching knob can be put and which requires no gadgetry.



Filming lesson for junior members of the Rochdale Festival Film Group. The club has five members under sixteen and the older members loyally lend a hand in teaching the younger enthusiasts all they can.



The "estate agent's" office—an interior for the Plymouth A.C.S. production *Pool's Paradise*. A few posters and showcards readily set the scene without the need for elaborate set-building.

With a little practice you can hold it loosely so as to restrain its rotation uniformly during shooting. You can thus shoot at 8 f.p.s. even though your camera has no provision for variable speeds.

Now that the darker days are here, you may want to avail yourself of this dodge. In daylight it is useful for the slower types of film stock, colour in particular, and for indoor work it is surprising what you can shoot on stock rated at 32°, for the doubling of exposure is equivalent to an increase of your lens aperture by one stop. For example, using f/2.5 at 8 f.p.s., you get the same exposure as you would at f/1.8 and 16 f.p.s.

You must, however, remember that projection at 16 f.p.s. will double the speed of all actions and halve the duration of your shots. Where the action cannot be slowed to half its normal speed during shooting, you must try to get it mainly to and from the camera so that the acceleration is not so evident. In any event, you must shoot for double the time you want the shot to last on the screen.

Raw Stock-Piling

Camera film should be stored in a cool, dry place, but obviously during the winter the emphasis is on dry rather than cool. Bedrooms often suffer quite wide variations of temperature and particularly of humidity. Consequently chargers kept in the dressing-table drawer are likely to "breathe" a good deal, and there is a tendency for moisture to condense inside. If this occurs, the turns of film will stick together and camera jamming may ensue because the film will not feed freely from the upper charger

compartment. So if you are collecting chargers for Christmas, keep them in a dry place until you use them. If in doubt, wrap them in many layers of dry newspaper.

Unfortunately you do not know under what conditions your dealer has kept the charger you buy, and not all dealers are as careful as they should be. Severe sticking is unlikely, but there may be enough to cause uneven running in the camera. Consequently, before loading a charger you should take the precaution of giving it a sharp tap against your knee, flat on. This loosens the coils, and if trouble subsequently arises, you are indeed unlucky.

Which Way Round?

If you are projecting a film which has been through your camera, you will thread it in the projector in the same way as it went in the camera: usually emulsion towards the lens. I say "usually" because in this unfortunate business there seem to be as many exceptions as rules. Dufaycolor, for example, had to be exposed, and hence projected, emulsion away from the lens. Pathescope library films are projected emulsion towards the lens if they are silent, emulsion away from the lens if they are sound films.

It is possible that films in some libraries, having been printed on different machines, may follow different rules. Perhaps readers can give me some information on this point. Returning to personal films, you must remember that a reversal duplicate, or the seldom-met negative-positive print, must be threaded emulsion away from the lens.

The safest rule seems to be to have a look at a title on the film. Turn it over, if need be, so that it reads correctly and then put the side at which you are looking away from the lens.

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," Link House, 24 Store Street, London, W.C.1.

WE MUST MAKE SOUND FILMS

Sir,—With the increasing popularity of tape-recording and now the introduction of "striping" I fear that Mr. Eraut's plea (Oct.) that amateurs should strive to advance the art of silent film may well fall on stony ground. After all, every amateur film is made for an audience (even if it consists only of one's own family) and there can be no doubt that the average audience prefers the sound film. Furthermore, if we are to attract the attention of the general public (and that some success is being met with in this respect is evinced by the popularity of the public presentations of the *A.C.W. Ten Best Films*) we must be prepared to show them films which although not copies of the professional offering are in a medium they can understand.

Please do not think that I am decrying the silent film—far from it! The silent film, with a skilful musical accompaniment (an important factor that so many amateurs neglect) can hold and entertain an audience but I know that it will not seduce the average lay viewer from the slickly-synchronised Hollywood production. The position therefore seems to me to be that either we make silent films for ourselves and a few friends and win, perhaps, the approbation though not the interest of the public or we make sound films and give our audience something to really get their teeth into.
LONDON, S.W.13. DESMOND SMITH.

RALLY TO THE BANNER

Sir,—We hasten to rally to A. D. Eraut's banner (Oct.) giving vent to three rousing cheers. That amateurs should try to keep alive the art of the silent film has always been our pet conviction. We hope Mr. Eraut feels strongly enough about it to lead a crusade.
ACE MOVIES.

BEN CARLETON.

TRAVEL FILMS

Sir,—I have been very interested in the recent correspondence on travel films. I have been making travel films for nearly twenty years, at first on 8mm., and during

the last ten years on 16mm. Many years ago I showed some of them in a local Sunday School. From that time invitations to show films have poured in at an ever increasing rate, until at the present time I receive something like eighty to a hundred invitations a year to show travel films. These come from all kinds of societies, and as far away as thirty or forty miles from my home town. This would seem to be a powerful argument for the public interest in a type of film which the "highbrow" cine enthusiast regards as the lowest form of cine.

When to Use a Tripod

Mr. Volkert (Oct.) has put his finger on the secret of making good travel films, although I most strongly advocate the use of a tripod where purely scenic matter is being recorded. When there is considerable movement in the frame a tripod is not necessary, and where it is vital to have the camera as mobile as possible to pick out the essence of a sequence which is proceeding rapidly in terms of action, a tripod can be a confounded nuisance. The old criticism, so often levelled at these films, that they are "just a series of pretty picture postcards" is not true. Even the scenic film with a preponderance of "static" shots has some quality which a series of lantern slides can never achieve. There is always slight movement present which makes them live. It is as difficult to make a first rate travel film as a "studio" effort.

The vagaries of the weather, the fact that desirable material occurs at the shortest possible notice and cannot be re-shot, and that out of a mass of material taken on a holiday under all kinds of conditions, something like continuity has to be achieved in the editing process, can tax the knowledge and ingenuity of the producer to the utmost. The "travel film" enthusiast will not be unduly worried that his kind of film does not win competitions. If *Chick's Day* is a sample of what is expected of him, he will leave competitions alone with the greatest contentment, feeling that he is better employed showing to his audiences the

endless beauties and wonders of this world, rather than wasting miles of filmstock on a product that neither told a satisfying story, indicated how a problem might be solved, nor even posed a new one, but merely continued its dreary way through just about the oldest and most hackneyed problem we have.

Surely we amateurs can show our audiences that there is something more delightful and worthwhile in life than adultery, murder and violence? Yet too many of the winners of competitions have based their films on the less worthy aspects of life, with universal approbation from the professionals. So amateur travel film makers take heart!

HALIFAX.

CHARLES C. THOMAS.

AMATEUR STATUS

Sir,—I have to reply to Mr. Williams again (Oct.), only this time I'll try not to horrify him. I would like to be able to pacify him. Regarding point (1), cine clubs do serve as a training school for the professional cinema. Ask George Sewell or Hugh Baddeley. Point (2), it's not a matter of providing cut-price filming facilities but of serving sponsors who could not otherwise afford to use the film medium at all. Hence, I stick to 'important functions of the amateur movement'; I did not say that most amateurs were interested in these matters.

I freely admit that the remark of mine which Mr. Williams calls 'puerile' had no direct bearing on professional participation. It was an expression of my impatience at any attempt to hedge around, with rules and regulations, a competition that is at present distinguished by its freedom. I certainly did not wish to imply that only professionals possess talent and imagination. Quite the reverse. I wanted to rebel against Mr. Williams's own implication that a film is bound to be good simply because professionals have worked on it—hasn't he been to the cinema lately?

I think the judges of the Ten Best would agree that there is a very important distinction between talented and untalented, between imaginative and unimaginative, whereas the distinction between amateur and professional is comparatively trivial insofar as it affects the essential quality of a film (i.e., its prizeworthiness). That, I beg to submit, was my point. Again, when Mr. Williams talks about limiting the amount of subsidy, I feel he is being distracted by non-essentials. The amount of money spent on a film determines its scale, not its quality. For example, I do

not think that we could have made *Portrait of Wycombe* on the scale required for very much less but even I would not deny that better amateur films have been made on much more slender budgets.

No, Mr. Williams, let's not make restrictions. Let's try to make better films and take a little pride in the fact that the Ten Best is open to the amateur work of all those who love the film—a classification which naturally includes some who earn their living in the industry. Finally, if you think these arguments are all very well coming from High Wycombe where we are surrounded by sponsors and professional technicians, why not slip over to see us at work one week-end? You might be reassured to find how amateur professionals can get.

HIGH WYCOMBE F.S.

TONY ROSE.

TAPE RECORDERS

Sir,—With reference to the recent articles on recorders I should like to mention a few points which may be of interest to readers and which I cannot remember seeing mentioned.

1. On some tape mechanisms the A.C. back pressure on the rewind motor causes flutter. Some commercial machines use rectified A.C. to feed this motor. I enclose a sketch of the circuit I am using and find quite satisfactory. A 4 pole motor should only have half its winding connected to the D.C. supply. For a B.S.R. four pole motor a metal rectifier is required capable of passing about 100 mA. The series resistance should be about 2000 ohms.

2. When buying a recorder it is best to test it with pure percussion notes such as ringing bells or piano playing. Most recorders sound O.K. on speech.

3. A method of synchronising which has been mentioned to me but for which I cannot vouch as I have not tried it, is to use a powerful induction motor which has one end of its shaft coupled (through appropriate gearing) to the projector and the other end to the recorder. The motor must be powerful enough to overcome any tendency in speed variation between the other two drives.

PURLEY.

H. F. ASTOR.

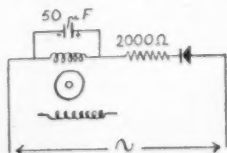


Diagram of the circuit used by Mr. Astor and described in his letter "Tape Recorders" above.

GREATLY ENLARGED CHRISTMAS ISSUE NEXT MONTH!

There will be a great wad of material for you next month: advice on technique, accessories to make for yourself, page upon page of valuable data, and plenty of sweet as well as a large helping of meat—and all generously illustrated. The A.C.W. Christmas number always sells out within a few days of publication, so it's wise to make sure that your dealer or newsagent has an order to reserve your copy. It will be on sale everywhere on November 15th, price 1s. 6d. Postal subscribers receive it as part of their subscription, without extra charge. Look out for the gay three-colour cover on Nov. 15th.

LOVE FROM THE LAW

Sir,—One Sunday morning recently four of us were, as we thought, unobtrusively shooting a scene in a small park in our Civic Centre, when a Police Sergeant from headquarters at the Law Courts across the way, came over to us and presented the compliments of the Chief Constable who had sent him over to enquire if there was any way in which the Police could be of assistance to us.

The Sergeant, who was requested to take back to the Chief Constable our thanks for his thoughtfulness and kind offer for which we had no need on this occasion, seemed surprised to see such a small unit. We resumed operations, happy at the thought of the "Chief" seeing us from his office window, thinking enough of us to offer the assistance at his disposal.

The next scene in the script took us outside the park where we were very surprised to see an imposing-looking unit at work on some location shots for a professional film, with the usual crowd of onlookers. We then realised that we were perhaps not so important after all and that mistaken identity had caused us to decline the offer of help intended for the "big fellows", who enjoyed the joke when we told them the story.

CARDIFF A.C.S.

L. A. GRAY.

SOUND CONVERSIONS

Sir,—A.C.W. contributors do not encourage the man with a small purse to try and build his own SOF projector. I have had to convert a 200B to sound because of shortage of cash and because no commercial source of power is available in my house. After much experimenting I have converted the machine to 12 volt operation (100 watt projection lamp, 36 watt exciter lamp and 1/16 h.p. motor). Lens: Bell & Howell 2in. T.T.H. Amplifier: home-made. Battery valve line-up: HL2, HL2, 22OP, QP240.

An 8in. moving coil speaker is mounted on a baffle above the 40 x 30 beaded screen.

Mechanical noise is considerably reduced by a home-built blimp. The machine has been demonstrated to dozens of people in my home, many thousands of feet of sound film having been run through without trouble. The quality of reproduction is considered by the audiences to be as good as that of the radio.

Soundheads do not go wrong if built by an amateur with the requisite electrical, radio and mechanical knowledge. There is too much talk of amateur efforts at sound conversion being useless. We can get results as good as those given by factory-built jobs—in spite of the frowns of the so-called experts.

READING.

J. BURDEN.

One readily sympathises with our correspondent's point of view, for he appears to have made a very good job of his 200B conversion. The reason why the libraries are reluctant to hire out films to the user of home-built machines is that they have no means of knowing if indeed he had the 'requisite electrical, radio and mechanical knowledge'.

TOO UNENTERPRISING?

Sir,—There is in A.C.W. what seems to me an appalling tendency to be diffident and even disparaging towards amateur film-making. Particularly is this so in the attitude towards, and advice, to beginners, who are repeatedly told that this or that is too difficult and ought not to be attempted by them. To take an example from this month's issue: "Melodrama, like farce, is much too difficult for amateurs to tackle successfully". (I hope the author will not think that I am attacking his article in particular.)

The good sense of most beginners will warn them to learn to walk before they attempt to run, without being continually told of their limitations. Or, if it does not, what harm? If a higher aim does not always produce a better result, an ambitious project which fails will teach much more than an unambitious one which succeeds.

More generally, I think this diffident attitude may well be responsible for our

failure in international competitions. We are constantly advised not to compete with the professionals, but if both we and they are trying to make good films, we are bound to be competing with them. The greatest films can be made with small resources if the idea, the ambition and the skill are there. Nor is there any reason why the amateur should not be an expert; indeed, many are expert technicians, so why should others not be in scripting, directing and editing?

I believe wholeheartedly that film-making is to be enjoyed before all else, but surely this does not mean restricting ourselves to what is easy or even possible? Surely the opposite is the case, that it is the acceptance of a challenge which is stimulating and exciting and infinitely enjoyable? I have no prejudice against unpretentious films. On the contrary, a simple or commonplace theme may very well provide the basis for creative work; but the aim must be creative, the mere photographic recording of people, places, things and stories is not enough, and amateur directors must be prepared to attempt to obtain real acting, and to tackle what is difficult. There is among British amateurs a pitiful lack of any dream, and—"Three men with a dream may conquer the world."

Having unburdened myself, may I add that I think amateur cinematographers in this country are fortunate indeed in possessing A.C.W., which is wonderful value for 1s. GLASGOW, W.2. A. B. HOOPER.

CHAPLIN FESTIVAL

Sir,—The Tooting and District Co-operative F.S. has arranged a special festival of eight programmes during which it is proposed to screen, in chronological order, every available film featuring Charles Chaplin. To my knowledge this will be the first opportunity anywhere to see a comprehensive selection of Chaplin's early work and thus appreciate the development of his memorable screen character and his contribution to the art of the cinema.

Through many rental libraries and private individuals, approximately fifty of his films have been traced. Naturally, we should like to make the festival as complete as possible. May I, therefore, ask whether any of your readers can give me information about obtaining any of the following films on 16mm., 9.5mm. or 8mm. Alternative titles are indicated in brackets. The figures in brackets after the titles refer to the number of reels:

Keystone Films (1914) — *Making a Living* (1) (*A Busted Johnny, Troubles and Doing His Best*); *Kid Auto Races at Venice* (1); *Mabel's*

Strange Predicament (1) (*Hotel Mix-up*); *A Film Johnnie* (1) (*Movie Nut and Million Dollar Job*); *His Favourite Pastime* (1) (*The Bonehead*); *Cruel, Cruel Love* (1) (*Lord Helpus*); *Mabel at the Wheel* (2) (*His Daredevil Queen and Hot Finish*); *Twenty Minutes of Love* (1) (*He Loved Her So and Cops and Watches*); *Caught in the Rain* (1) (*At It Again and In the Park*) see note below; *A Busy Day* (1) (*Militant Suffragette*); *The Fatal Mallet* (1) (*The Pile Driver*); *The Knockout* (2) (*Counted Out and The Pugilist*); *Mabel's Married Life* (1) (*When You're Married and The Squarehead*); *Recreation* (1) (*Spring Fever*); *His New Profession* (1) (*The Good-For-Nothing and Helping Himself*); *His Musical Career* (1) (*The Piano Movers and Musical Tramps*); *Tillie's Punctured Romance* (6); *Getting Acquainted* (1) (*A Fair Exchange*); *His Prehistoric Past* (2) (*A Dream*).

On 8mm., But Is It on 16mm.?

Essanay Films (1915) — *In the Park* (1) traced on 8mm. but is a 16mm. copy extant?; *By the Sea* (1).

Mutual Films (1916) — *One A.M.* (2) only 1 reel version traced.

In particular, I am most anxious to trace a copy of the first film Chaplin himself directed: *Caught in the Rain*, (1914). Under its alternative title, *In the Park*, an 8mm. copy issued by Official Films Inc. was sold recently in this country, but I am unable to trace its present owner. Finally, are any of the faked "Chaplins" featuring Billy West now extant?

98 FISHPONDS ROAD, WILFRED E. BEDFORD. LONDON, S.W.17.

9.5mm. FANS, FORWARD!

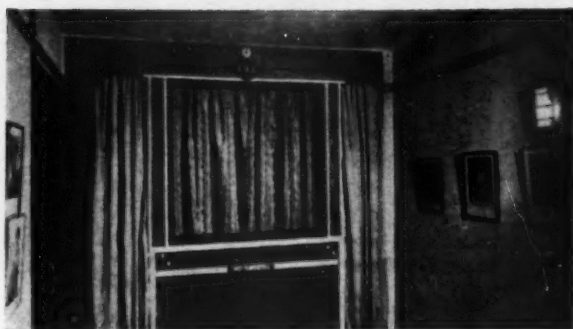
Sir,—Some years ago I saw a 9.5mm. film which I am now anxious to trace but I cannot recall its title. It concerned a Swiss family who lived near snow-covered mountains and was, I believe, a three-reeler. In one sequence the family are returning home in a horse-drawn sleigh, when the small daughter drops her doll. She goes back to look for it and is overwhelmed by an avalanche. She crawls to a small church which is later completely covered with snow. Another scene shows a small boy watching a man filling in his mother's grave. If any reader can recognise the film from this description I should be pleased to hear from him.

17 JARVIS FIELDS, RONALD E. SHARP. BURSLEDON, SOUTHAMPTON.

16mm. S.O.F. SPEED

Sir,—Nearly all the sound films which are obtainable from the libraries to-day

Here's a pleasant-looking proscenium, elegant without unnecessary frills. It is run by Mr. Arthur Hands who briefly describes it in a letter on this page. In our enlarged Christmas issue, out next month, there will be pictures of other prosceniums for the delectation of the home showman—and the fury of the unconverted!



have been reduced from the 35mm. original, and therefore must be run at 24 f.p.s. Among amateurs there is a widespread belief that this speed is, in any case, essential with 16mm. in order to secure perfect sound reproduction, but actually this is only true for the higher frequencies in music. Where the sound accompaniment consists almost entirely of recorded speech, it will be found that 16 f.p.s. gives perfect rendering.

Anyone who doubts this should try to get hold of a copy of the industrial film *Vineyards and Wines of France* (G.B. library) which was all shot at 16 f.p.s. This is a colour film having a total length of over 1,600ft. and runs for more than an hour. There is a very pleasant commentary which runs throughout the film and a little music at the beginning and end. The very considerable saving in material will appeal to those who may contemplate adding a S.O.F. commentary to any of their existing silent films.

BRISTOL.

G. R. VOLKERT.

ALWAYS AN APPRECIATIVE AUDIENCE

Sir,—Readers may be interested in this photograph of the proscenium end of our private cinema. All our shows are given for charities and we screen film on all gauges: 8mm. and 9.5mm. and 16mm. sound and silent. Our colour scheme is green and pink, and automatically controlled green and silver curtains cover the 4ft. 9in. wide screen. There are sets of footlights which throw changing colours—red, blue, green, orange etc.—on to the screen and surround at the beginning and end of films. There is also top lighting. Musical accompaniments for silent films are provided by tape recorder. The seating capacity is eighteen but I find this a very convenient number as I am never

at a loss for an audience. We show our own films—mainly in colour—and supplement them with library features. Our equipment consists of a Danson 540 16mm. S.O.F. projector, a Dekko 8mm. silent and Pathe 9.5mm. machines. Best wishes to your grand paper.

WANSTEAD.

ARTHUR HANDS.

BLOOPIING INK WIPES

Sir,—When I read A. C. Ricketts' letter (Sept.), describing the making of wipes with blooping ink and adhesive cellulose tape, I thought it might be advisable to warn readers that this ink is readily dissolved by Thawpitt. If Thawpitt is used for cleaning film of grease marks, etc., it should be remembered that it will also ruin any blooping ink wipes—and about ten feet of film following each wipe if the cleaning pad and rewinder system is used.

SOUTHALL.

R. J. DEACON.

HOSPITAL FILM LOST

Sir,—I wonder if any reader can help me with regard to the film I lost from my car on Sept. 15th while travelling between Zennor and Hayle? It is a 350ft. 16mm. Kodachrome record of the activities of St. Michael's Hospital, Hayle, to whom it belongs; but since it has no titles the ownership would not be apparent. If anyone knows anything of its present whereabouts I should be most grateful if they would write to me.

"CARN COBBA",
ZENNOR, CORNWALL.

ALEC BROOKE.

SHOTS WANTED

Can any reader supply me with 8mm. shots of the Matterhorn?

5 BIRCHFIELD ROAD,
REDDITCH, WORCS.

J. COOMBS.



Fig. 1.

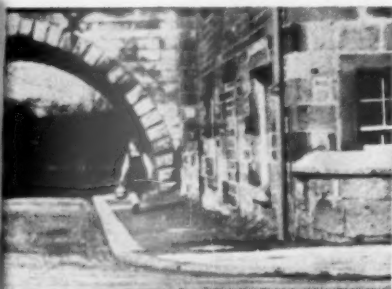


Fig. 2.



Fig. 3.

EIGHT EDITING —and How

Second article in the series dealing with the everyday problems of a film editor. The first appeared last month.

Continuing the policy of presenting my Problems in more or less any order, as they are met in practice, I need not waste time in further introduction.

Cutting on movement is normal practice because it has a number of advantages. For example, it helps to make a cut imperceptible; and a movement can help to hide a defect, as we saw in the Fourth Problem last month. But sometimes it does not come off.

Seventh Problem. In a Technicolor film, *Drums for a Holiday*, made for Cadbury Brothers, Ltd., a sequence shows groups of natives chopping open cocoa pods to release the beans. One of the shots is a MCS of a native chopping, and into this shot I was expected to cut a CS of the pile of cocoa pods.

Now, cutting on action would mean that in the MCS the machete would start on its downward stroke—cut to CS—the machete would sweep down, stick into a pod and begin its upward journey—cut back to MCS—the machete and pod would come up into picture and the pod-opening would proceed. This treatment would give a very short cut-in of the pods, less than one foot, completely out of balance and pointless. So cutting on action had to be abandoned.

The problem is to suggest continuous action without, in fact, providing it, and yet

allowing the audience a fair look at the pods. The solution illustrates another editing principle: that it can be sufficient to suggest an action is *about* to take place, without going to the lengths of showing it.

In this sequence the audience is already familiar with the pod-splitting procedure. Therefore in the MCS we cut as soon as the native has split open a pod and at any moment is going to reach for another. We let the CS of the pods run for one foot before the machete flashes into picture and takes away a pod.

Also we are able to select a strip which shows a second machete coming into picture from another direction, this activity allowing the CS to be held even longer without strain—to a total length of 3½ ft. Cut back to MCS, the machete about to descend to split open a pod.

Stimulus

The hold-up due to the static cut-in is by this means reduced to a minimum and can be considered imperceptible. The problem was not complicated—it would be too much for any editor if all his tribulations were so—but it is one of those little things that calls for slight extra stirring of the grey matter. It is a stimulus, in the same way as a crossword puzzle.



Fig. 4.



Fig. 5.

PROBLEMS They Were Solved

By

JULIEN CAUNTER

As you must have read many times already, screen time is often different from real time. Real time has to be adapted so that it will *appear* real: sometimes shortened and sometimes lengthened, for one reason or another. A lot of this timing is done in the cutting room but the wise director knows enough to provide the material for such control.

The documentary director cannot always do this directly, even when he is aware of the need, because his natural actors, being unaware of the demands of the screen, often fall short of what is demanded of them. And they can only be pushed so



Fig. 7.



Fig. 6.

far by the director. For example:

Eighth Problem. A little scene from *Young Housewife* where Jean, on her way to the shops, bumps into a stern policeman (Figs. 1-7). The construction is straightforward until we come to the shot of Jean hurrying away from the policeman and turning around anxiously to look at him. We find (not to our surprise, of course) that there is not enough of Jean "looking" to permit a nicely timed cut to the policeman and back to her before she waves to him.

In the shot of Jean in its uncut state the real time looks perfectly all right, but with a cut-in (the policeman) the real time is too short. Lengthening is called for somehow. How can we make her look for a longer time than she really did?

Luckily the situation is saved because the director shot two takes of Jean hurrying away from the policeman. And we use both. In this way: for the first view of Jean hurrying away we pick the take that has the longest length of her looking back at the policeman, and we cut on the last frame *before* she starts to smile and wave to him.

Cut to the policeman, who waves to her unconcernedly. Cut to the other take of Jean, at a point earlier than where we left the first one, so that some of the action is repeated: Jean is still looking anxiously

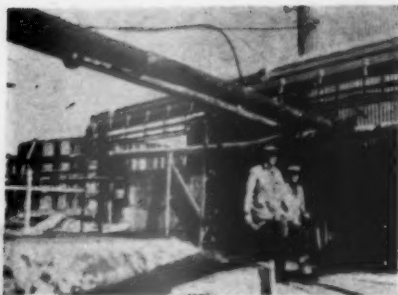


Fig. 8.

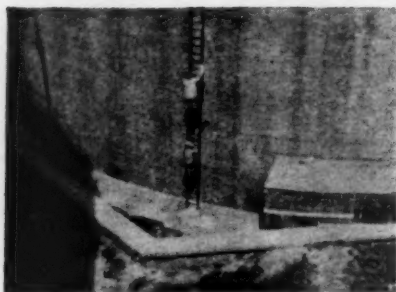


Fig. 9.



Fig. 10.



Fig. 11.

at the policeman—then she smiles, waves and runs off happily.

The lengthening required is not more than a foot but it makes all the difference. A more common requirement is to shorten real time.

Ninth Problem. Figs. 8-11 (from *A Thousand Million a Year*) show two Customs officials climbing to the top of a huge petrol storage tank to gauge the contents. With the shots cut according to real time you can imagine how long it is going to take for the men to get to their destination.

How far can we go with shortening before the action looks obviously disjointed? The commentary that goes with this section is too short for the scenes to be cut in rhythm with it—that could have helped. There are no cut-aways to use, and to insert a dissolve is like admitting defeat. It has to be a matter of cutting only.

Well, I won't keep you guessing—here is the scheme. (a) The first shot (Fig. 8) can start at any convenient point. Now consider the end of this shot and the beginning of the next together. We do not want to start Fig. 9 any earlier than having the men at the bottom of the ladder, so we must not cut from Fig. 8 when they are still plainly striding along. We let them go out of picture for six frames.

Letting characters move out of sight, if only for a moment, allows us to show them doing almost anything afterwards, for the mind very conveniently fills in the gap. Therefore in Fig. 9 we have the first man already several steps up the ladder and the second man about to start up.

(b) Now the cut from Fig. 9 to Fig. 10. We do not want to see the first man go right to the top of the screen—two thirds of the way up is quite sufficient, even though the top of the tank cannot be seen. Cut to Fig. 10 three frames before the first man appears above the edge, which means that he is seen immediately, but although he takes several feet of film to climb fully into sight the shot is not dull because the view from the top of the tank has curiosity value for the audience.

(c) The cut from Fig. 10 to Fig. 11 is a normal cut showing characters moving from one shot to the next in accordance with the old rule *out right—in left*. The timing of such a pair of shots is flexible—long or short, depending on how far away one wants to suggest the two set-ups are. Here we do not choose the very shortest version, for we are merging again into real time, with the commentary explaining what the men are up to: we let the first man reach the RH

edge of screen—cut—he immediately starts to enter L.

It is odd how natural this group of shots seems on the screen, for compared with natural time it is undeniably scrappy. But I have no doubt that it could be even shorter if required and still be reasonable.

You have all heard of a character who goes through a door wearing a bowler hat and arrives on the other side wearing a cap? The contretemps is not so common these days because of hawk-eye continuity girls. But what are we to do when a character suddenly changes to someone else, without warning or excuse?

Tenth Problem. Quoting again from *Drums for a Holiday*: we have three shots showing two natives in the cocoa tree plantation gathering pods that have been cut off the trees. (1) MLS they come along with their large basket, squat down and start piling in pods. (2) CMS they continue to load the basket. (3) MS they finish loading, one native helps to lift and balance the heavy basket on the other's head and away they go.

A nice little group that would cut well together, except for the fact that in shot (3) the natives are obviously not the same two as in (1) and (2)—their clothes give them away.

Oh! For a Quiet Life!

This kind of thing demonstrates why an editor must have a placid nature. There have been times in the past when I wished for a nice quiet occupation like road sweeping but these days I instinctively remember the advice handed down to me by someone whose motto was: No matter how difficult matters look, there is always a way.

Therefore—no panic, and the solution soon turns up. The obvious point is that shot (3) must be separated from the other two, and we have only to find a good cut-away: there are many possible ones available

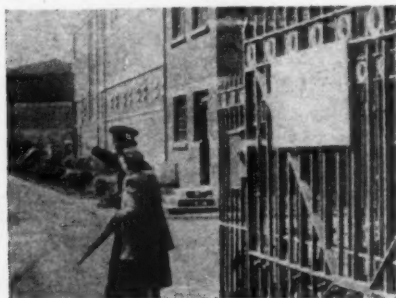


Fig. 12.



Fig. 13 (right) and Fig. 14 (above) are, respectively, frame-enlargements from *Lifeblood and Gates of Power*.



because of all the activity that is going on in the plantation. We select one or two shots of more pods being cut down and when we cut to shot (3), even if anyone noticed that the natives were different, it would not matter because they could quite easily be (and were) two other people. And if the audience thinks they *are* the same, we need not disillusion them.

Eleventh Problem. From *Paper Trail* comes Fig. 12. The action is of the old lady coming into picture R. of screen, reading the notice and then going to the gate keeper to ask directions before walking away from camera towards the factory. Another shot, supplied to cut into it, was a closer shot of the two talking.

The operation looked easy enough, but it turned out to be a case of the shots not matching anywhere between the limits that would provide a satisfactory balance of lengths. The final flaw was that the old lady had not *walked into* the closer shot—had she done so we could have managed.

Could the shots be made to match? After browsing through my mental list of

(Continued on page 668)



Lining up for the "blood transfusion session" sequence in the church hall which is the headquarters of the St. James F.U.

*The making of the 1951 A.C.W.
Ten Best prize-winning film
Calling to You is described
below by the producer,
ASHBY BALL*

Problems of the Propaganda Film

It all started when Mr. George Monro, Regional Organiser for the National Blood Transfusion Service (Liverpool Region), came to me after seeing our 1950 film, *In the Bag*, and asked if we would make a propaganda film for the recruitment of blood donors. He explained that the professional 16mm. films at his disposal were not altogether satisfactory, and that he required a new film embodying some local interest and his ideas of a new approach to the subject. 16mm. Kodachrome was to be the stock, and although the film was to be silent in the first instance, it would be shot at 24 f.p.s. so that a commentary could subsequently be added.

We Form a Production Team

After a few minor modifications to the script had been discussed and agreed to by the Transfusion Service, we formed a production unit. As camera operator we had a pharmacy student, Ian Hirsch, continuity girl was secretary Coleen Moore, Alan Peet and Malcolm Henschley (banker and student respectively) handled the lights, Jolyon Walker, a student of psychology, provided advice in his particular field, and Grenville Perrins, an accountancy student, assisted me (I'm a surveyor) in production duties. The direction and the photography were in the

capable hands of Trevor Livesey, himself a student of commercial photography.

Shooting began at the English Electric Company's Liverpool works on the first Saturday in June and continued each week-end for seven months. The Blood Transfusion Service provided an open sesame for us at the hospitals and factories when we were to film. We were much impressed by (and grateful for) the interest and active help given by the Red Cross, St. John's Ambulance, factory managements and hospital authorities.

Lighting Problems

But before work could begin there were lighting problems to solve. We had to deal with a variety of interiors, some of them calling for a good deal of light. So we made two multiple lamp holders from sheet aluminium, each fitting accommodating five No. 2 Photofloods.

Originally, they were mounted on a structure of battens and sash cord which earned for itself the appellation: 'the Skylon', but later a heavy telescopic stand was loaned by a hospital, and this was ideal. These fittings, plus a number of more conventional units, (including some of Denys Davis' Woolworth type) gave enough well-diffused light for our needs.

Shooting a close-up of the blood-transfusion apparatus used during an operation. A mid-shot of the operating theatre is shown in the frame-enlargement below. With the exception of those for the transfusion session, all scenes were filmed on location.



Getting the requisite amperage for twelve and more No. 2 Photofloods meant arranging for house electricians to be "on duty" with us at nearly all the factory and hospital locations. The metal lighting units were prone to overheating, which almost caused roasting of the bakelite fittings, and we had to remember to extinguish the main lights whenever practicable.

We had no success with No. 2 Photofloods of the blue daylight variety. We'd picked up a few dozen in a shop-to-shop tour but several of them popped as soon as they were switched on, and the ones which worked at all gave a decidedly reddish cast. Kodachrome Type A film was used throughout, with the appropriate filter for daylight shooting.

Our camera was a Bell and Howell 70A with f/1.5 lens. The critical focusing at wide apertures and the large amount of focus-pulling called for were controlled by a special focusing scale and lever designed and fitted by the director. A wooden tripod was used for practically every shot.

Tracking was accomplished by mounting the camera on a variety of improvised dollies, including a factory tea-trolley and a number of hospital instrument trolleys. The



focus-puller had to be on the dolly with the camera-operator, the distances chalked on the floor being called by a third member as tracking proceeded.

Our meter was a Weston Master with Invercone, and we relied on the highlight exposure system the whole time; but since in many of the sequences there is a preponderance of white uniforms, gowns and overalls, bed covers and towels, the tendency was to overexpose, for coping with strongly contrasted subjects in the highlight system is a very tricky business.

Liberal Co-operation

The script called for the presentation of five main aspects of the work of the Transfusion Service. We were dubious about attempting to cover so much ground but felt we could hold the film together by weaving the various sections around a few main characters played by members of our Unit. Nurses, doctors, Red Cross personnel and factory operatives were 'laid on' most liberally by the co-operating organisations.

The plot of *Calling To You* has already been outlined in *A.C.W.*, but perhaps I may very briefly recapitulate. A young man in a works canteen decides to do nothing about a postcard he has received asking for blood donors, but an elderly man tells him (in flashback) what a transfusion did for him in an emergency, and so the young man has second thoughts and goes along to the transfusion centre.

The aim throughout was to show how simple and painless it all is, for we had to persuade people to become donors, not put them off by heroics and such. Even so, even though we might succeed in convincing them that the operation is short, painless and



The director checks with the cameraman before shooting an important close-up. Note the home-made focusing scale on the camera. It consists of a disc of white cardboard marked with focus distances; an arm on the focus ring of the lens shows at what range the lens is set.

non-messy, we had still to convince those who just couldn't be bothered that they really ought to volunteer. So to bring home its significance to them we showed the processes from the drawing off of the blood to its despatch to the hospitals, thus indicating how vital their contribution could be.

Location Filming

Then we are in a works canteen again. A recruiting campaign is on. Names and addresses of volunteers are taken and—because we don't want to end up with any suggestion of heroics—we add a little light relief (for example, one man points to his meagre lunch and asks: "What! Me give blood on this?"). Then follows a map showing the area covered by the Liverpool service, and finally a sub-title asking for volunteers.

All the shooting was done "on location" (real hospitals, real factories, real streets) with the exception of an elaborate sequence showing a blood transfusion session in progress. This took two week-ends to shoot in the church hall which forms our Society's

headquarters, and demanded a lot of light—five No. 2 Photofloods in conventional reflectors and two No. 4 Photofloods, of ex-U.S.

Government origin, in addition to our main unit. The number fours are powerful brutes; each burns 1,000 watts and two must be run in series off 230 volt mains.

A cable was run out about 60 yds. to the church organ-blower to get an extra 15 amps over and above the hall supply of 25 amps. In the middle of the session, the organist arrived to practise but luckily he contented himself with watching our efforts.

The main and credit titles were professionally lettered in primrose on matt-black paper and superimposed in two runs-up on background action which is part of the film. The titles were shot first, carefully timed and the footage noted, then the film was removed from the camera and rewound by hand in a dark room.

The background action was photographed a few days later from the top of a heavy van, the roof of which nicely accommodated the entire camera crew. The van moved smoothly along ordinary suburban roads and the camera work was remarkably steady. Sub-titles were letter-press on thin card of

(Continued on page 662)



Chaos on the stage as the Red Peppers (Kay Walsh and Ted Ray) heroically attempt to continue their act in spite of the conductor who has maliciously changed the tempo of their music. Horrified, the stage manager tries to ring down the curtain and inadvertently starts the fire-sprinklers. Thinking it's their turn to perform, a juggling act imperturbably gets to work. (From "Meet Me Tonight".)



AT YOUR CINEMA

By
LESLIE WOOD

TRY A CINE SANDWICH

Very popular with film-goers just now are omnibus films embracing three or four stories. Two more have just arrived, *Full House*, which recounts five of O. Henry's twist-in-the-tail short stories, and *Meet Me Tonight*, based on three of Noel Coward's playlets from "Tonight at 8.30".

Has an amateur, either individual or club member, ever tried his hand at the omnibus film, the three or four decker sandwich? Before anyone throws up his hands in horror at the expense, let us get that point in perspective. Instead of making, say, three films, during its year's programme, the unit makes three related films, each one a slice for the sandwich. Result: no higher expense, perhaps even a saving on sets, and one decent length feature film in place of three shorts.

Glittering Casting

The O. Henry stories have been accorded glittering casting and notable directors. In "The Cop and the Anthem" we have Charles Laughton in a ripe bit of drollery about a seedy old has-been who tries to get himself arrested so that he can winter in jail. All his plans fail; the wrong man is chased when Laughton heaves a horseshoe through a window. About to kick a stooping policeman, it is Laughton who whirls like a catherine wheel, a treacherous and unseen banana skin the cause. And so on, to a typical ironic O. Henry climax. Directed by

Henry Koster from a screenplay by Lamar Trotti, this playlet is a crisp, engaging cameo of low life.

Dale Robertson is a cop out to get his man (Richard Widmark) in "The Clarion Call", a tightly-knit crime drama, directed by Henry Hathaway, with the hero suffering a bout of conscience—his quarry once helped him out of a financial jam. Too poor to repay it from his policeman's wage, how can he square accounts before turning his man in? The solution is casual, the key to it a "story" on the front page of a discarded newspaper over which both officer and crook have tripped in the excitement of the climax.

Pathos

Pathos is the keynote of "The Last Leaf", directed by Jean Negulesco and starring Anne Baxter, Jean Peters and Gregory Ratoff. This, however, is no tear-jerker, for its conclusion is almost satirical, though one does see it coming. Here a girl is rejected by her fickle actor lover. Collapsing in the snow, she takes to her bed with pneumonia. Her sister tends her, while, upstairs, a crazy artist smashes crockery because he cannot get the public to accept his futuristic daubs. On the tenement wall the leaves are falling from the creeper. The sick girl believes she is fated to die when the last one is blown away. You can take it from there yourself.

This film playlet is noticeable for the economy with which it makes its points.

When the wayward lover rejects the girl, the camera shoots through a snow-spotted window into an interior. We hear no dialogue. The girl, Anne Baxter, pleads in dumb show with the man who is jilting her. He is unmoved. There is an interruption—the arrival of the man's new love. She stands in the door hesitating, puzzled by the presence of the tearful girl. Then the unwanted one rushes out, leaving the newcomer to look inquiringly at the heart-breaker.

That's all. It takes a few seconds only, yet though not a single word is spoken everything comes over, without recourse to hamming as in the early silent professional movies, because restrained, well-timed gestures and expressions are made to count.

Fourth of the seats in this O. Henry omnibus is occupied by "The Ransom of Red Chief". This comedy is very amusing yet it is the least successful of the five, cinematically speaking. It tells how Fred Allen and Oscar Levant, in the sticks, kidnap a boy and find him such a handful that their problem is not how to collect ransom money on him but to get his parents to take him off their hands!

Bookish Characters

Director Howard Hawks has not overcome his initial problem: how to bring his characters to life. They are too bookish and literary, belonging to an era when the public delighted in high-flown double talk. It gets by on the printed page where one can weigh it up, but it doesn't come across when spoken by actors on a two dimensional cine screen.

Also, one of the major settings is the kidnaper's hide-out, a cave—not a real cave but a studio one. You will realise why when I tell you that a bear appears. Obviously it had to be confined to this unreal stage setting. Without wishing to give the impression that I am tripping over a beard, I'd like to add that as a boy I used to revel in what

were known as Selig Zoo Pictures, which were stories about beautiful girls among wild animals in jungle surroundings. The secret of the apparent authenticity was that locations were surrounded by wire fencing, so that actors and animals were in a large, disguised cage, while the cameraman shot his pictures through the links in the netting, stage hands moving the fence as demanded by the camera set ups. It is still a usable idea.

Climax with a Punch

Last, and most moving of the stories, is "The Gift of the Magi", perhaps the best known of all. It's the one about the happy but hard-up young couple who want to give each other expensive Christmas gifts and whose secret sacrifices to this end cancel themselves out. Jeanne Crain and Farley Granger play it with light sincerity under the direction of Henry King.

John Steinbeck introduces the stories in a library setting, chatting about each in friendly fashion. These interludes are more significant than at first sight appears, for each story has a punch climax, a surprise twist, and we need to have time to sit back and relish it before we are ready to go on to the next. There is also another equally important link. The same street setting appears in two or three of the New York stories, all of which are set in the period when they were written, namely, the turn of the century. A building site, announcing that a bank is being erected, changes its aspect a little between whites, thereby maintaining realism and giving cohesion to the whole. Instead of seeming scattered,



Breakfast time at the Gows. Henry Gow (Stanley Holloway) sits through the daily wrangle with studied and practised silence. From "Fumed Oak", one of the playlets making up "Meet Me Tonight".



Left: Manda (Serge Reggiani) and Raymond (Raymond Bussieres) turn on their warders and escape from the prison van. Right: Marie (Simone Signoret) and Manda exchange intrigue and violence for a country church at which they find a wedding in progress.—Two shots from "Golden Marie" (Casque d'Or) directed by Jacques Becker, who also wrote the script and edited the film, thus carrying over into professional work familiar amateur traditions.

the stones are contained by place among the other dramatic unities.

The Noel Coward omnibus has no such connecting links, and is therefore less concentrated. The first, starring Kay Walsh and Ted Ray, is set in a provincial music hall. They are a corny team who quarrel with the orchestra leader. In revenge, he reduces their act to a shambles.

Is It Movie?

Anthony Pelissier directs all three sketches in similar vein, attaching more importance, seemingly, to Coward's words than to cinematic action. The second, "Fumed Oak" takes place in a Clapham sitting room. Stanley Holloway, as a henpecked husband, turns on his wife and her mother and gives them the ticking-off of their lives before deserting them. It is a spirited and well-sustained speech—but is it movie?

The last, "Ways and Means", with Valerie Hobson, Nigel Patrick and Jack Warner is one of those glossy stories the pre-war magazines used to print (all three stories belong to that era rather than to-day) about hard-up idlers, plots to steal from unsuspecting hosts, and a denouement in which a professional thief intrudes and gums up everything for the amateurs and, ultimately, himself. Jack Warner plays the professional and achieves one of the clumsiest "crime mustn't pay" climaxes by falling, with his booty, from a balcony right at a gendarme's feet. All the playlets are filmed in Technicolor. The confined settings of back stage, suburban sitting room and Monte Carlo bedroom afford little scope for camera movement.

So the pitfalls of the omnibus are apparent. Three or four unrelated shorts do not fit the

bill even if all are written by the same man. Connecting links of time, setting, even compere, are needed. One could add casting as well, though that depends on the stories, of course.

Let us leave sandwich films for a moment. If you are fortunate enough to live near a specialised cinema, I would urge you to see a new French film called *Casque d'Or* (Golden Marie), starring Simone Signoret, Serge Reggiani and Claude Dauphin. This is based, very freely, on fact. Golden Marie actually lived in the Belleville district of Paris in the 1900s. She was an adventuress of loose morals, living among the apaches, and most of her lovers met either death or disaster (the film ends with the knife of the guillotine descending on the neck of her one real love, Serge Reggiani), but do not jump to the conclusion that this is turgid melodrama.

Lifelike Quality

It is no film for children, of course, but Jacques Becker who wrote the script, directed and edited, has succeeded in conveying a delicate lifelike quality, the most effective constituents being not the knife duel fought in a backyard but the glances and casual movements of the leading characters. Would Hollywood dare depict a young leading man as wearing a flat cloth cap, or endow him with a walrus moustache? Because such characterisation is in keeping with the place and the people, Becker does—and gets away with it!

There is a tenseness and rhythm about this picture which says a lot for allowing writers to direct and directors to cut their own work. Noticeable, too, is the way in which Becker ignores the inherent sexiness of his

(Continued on page 670)

BUILDING SEQUENCES to Create Emotion

By K. A. S. POPLÉ

The third article in the series designed to help you give your films impact.

Our argument has so far run on these lines :

Properly done, the dramatic method can induce very powerful emotions in the spectator. In editing it consists in putting together specific incidents which are themselves built up from only a small number of all the available details. In any incident designed to evoke emotion, rather than merely give information, the choice of detail is governed by the necessity of producing a conflict which will not only raise the required tension but also the correct emotion in the spectator.

In the examples given so far, the emotional crisis was reached by reducing the scenes to their basic dramatic elements, and then intercutting these elements quickly to raise the required degree of tension. We have now to consider if we can use these ideas to build up a conflict in a situation which does not suggest one.

The Problem

So let us take a fairly difficult example. Imagine that we have on our hands fifty or so children at a school camp. We have already established in the film that the camp is near the sea, and that the children have open-air lessons. The problem before us is to make the audience *aware* that the children, although they do not mind the lessons, would much prefer to be on the beach.

Our sequence must obviously be built round a lesson which becomes one of our conflict-elements. We have now to introduce the other conflict-element which by its clash will indicate to the audience that the children-do-not-mind-the-lessons-but-would-prefer-to-be-on-the-beach. So we decide to make some holidaymakers on their way to the beach walk through the camp in sight of the schoolchildren at their lesson, and we interplay these two ideas, perhaps like this :

1. Children, laughing and chattering, assemble for lesson.
2. Teacher (the French master) stands by blackboard.
3. Children settle down on grass, sort out books, etc.
4. They gradually become quiet and attentive.

5. Teacher writing "La Mer : The Sea" on blackboard.

6. etc. Shots of attentive children, picking out casually a boy and a girl who will be featured later.

7. The swimming instructor (seen previously) takes down towel and costume from a tent-line on which they have been drying.

8. etc. Children working.

9. Longer shot of above, teacher walking round among them.

10. Holiday makers seen in the distance make their way towards the camp.

11. etc. Children working.

12. Ditto : some of the children look up and out of frame.

13. The newcomers come closer : the youngsters with them are carrying buckets and spades.

14. More schoolchildren begin to look up and out of frame.

15. Section of class all looking out of frame.

16. Another section of class doing the same.

17. The holiday-makers' youngsters, buckets and spades well in evidence.

18. The schoolboy (see shot 6) looks—

19. —at bucket (C.U.).

20. The schoolgirl looks—

21. —at spade—

22. —bucket

23. The schoolgirl turns head to front, glances up to—

24. —blackboard on which the master is finishing the words "La Plage : The Beach".

25. She heaves a big sigh and looks down.

26. Schoolboy looks round and down.

27. Section of class, most of them looking down at their books, but some still looking out of frame : one by one these latter turn their heads and bend to their books.

28. Rear view of holiday-makers going out of camp, sea in the distance.

29. Whole class at work, master walking round among them.

In this sequence, the shots are arranged roughly as follows : Shots 1-15 establish the main conflict element (lesson) and casually introduce the second (people on way to beach). Shots 16-23 represent the "climax" in which the two conflict elements have been reduced to essential close-ups and clashed by

fairly quick intercutting. Shots 24-29 are the retreat back into the slower long shots to bring the incident to a close.

Now a most important point that arises from this illustration is that, in looking round to discover what we could use as the second conflict element, we looked to the scene itself. Much of the discredit into

In this shot the lovers are dominant and the landscape of subsidiary interest.



In this, however, the situation has been reversed and the lovers are now the subsidiary interest.



which Russian ideas of montage have fallen has been due to a failure to appreciate this point. To express a released prisoner's joy by violent visual leaps to spring blossoms, laughing children, leaping waterfalls and so on may be very poetic, but it is not convincing narrative cinema because these leaps destroy the very essence of narrative, which is the smooth onward development of the idea.

Evoking Emotions

Now the next step is to see if we can use these suggestions to evoke from our audience a *sustained* emotion; up till now we have been concerned with relatively sudden climaxes of feeling. As a concrete problem, let us assume that the school-children are eventually given permission to go down to the beach. They rush down to the sands and leave us the problem of not only expressing their happiness, (laughing faces, flying hair, splashing water, etc.), but also of lifting our audience on to the same plane. And we have to bear in mind that happiness as an emotion will not stand a direct clash on the screen, because it is the negation of conflict.

A possible way of doing it is as follows: Children, towels under their arms, move off from camp; as they do so, the swimming instructor waves his towel at the camera. French master gives an answering wave, walking away from camera. Children pour on to beach (several shots). French master

sinks into a deckchair outside his tent, holding a newspaper.

Children, changed, run down beach towards camera. French master opens his newspaper and begins reading. Several shots of children splashing about in water. French master, yawning, folds newspaper over his head as a sunshade. Close-ups of laughing children. Close-up of master beginning to doze.

More shots of laughing, happy children. Close-up of master, now fast asleep. Longer shot of him, canvas of his tent idly flapping. Children's lines, empty. Long shot of whole camp, quiet and deserted but for sleeping French master.

Long shot, held, of beach with children leaping about in great activity and confusion of pattern. Slow fade out . . .

Pointing a Mood

This, of course, is a synopsis, not a script. We invented an entirely separate piece of action (master in camp going to sleep) which, when intercut in proper timing with the main mood shots, served to give them point and emphasis. The procedure is similar to that of our previous example, with the important difference that the invented action was never brought into actual clash with the main theme of the children on the beach.

Intercutting the invented conflict theme without clashing it is, of course, "parallel cutting". By slowing the process down, we can help sustain an emotion right through a film.

The interesting thing about these school-camp illustrations is the large number of shots needed even to begin to convey the required mood, and this raises the difficult question of timing. Obviously we shall have to wait to see the effect on the screen before deciding on the precise cutting. But we can deduce a general outline.

Change of Emphasis

Suppose we go back to the illustration of the lovers and the landscape (above). We pointed out (Sep.) that the suggested mood of wrapped-up-in-themselves-lost-to-the-world which the first picture gave was made into a vivid reality for an audience by having the lovers walk away into the distance. This movement within the frame brought about a change of emphasis. The lovers, who were at first dominant in the frame, were at the end subsidiary, the landscape having become the dominant feature.

Not only is the dominant-subsidary relationship of lovers and landscape as they first appear on the screen readily grasped by an audience at one glance, but the

changing relationship between them (i.e., the change of relative balance between dominant and subsidiary) is also carried out within the frame.

In trying to do the same thing by editing, however, we have to deal with a *constant succession* of shots. To emphasize a piece of detail (i.e., make it dominant) we shall have to devote to it a sufficiently large number of these succession of shots for its significance to become apparent. Good choice of camera angle and composition and lighting can help us here, but ultimately it is the footage and the rhythm of cutting which do most of the work.

Casually Introduced

Vice-versa, to diminish the impact of anything on the screen, we take it into long shot and gradually reduce the number of shots devoted to it. Out of the total of twenty-nine shots in our camp episode, we had to give the first nine to establishing the dominant element (the lesson itself). After the climax, we diminished the subsidiary (holiday makers passing through camp) by reducing its footage and taking it into long shot.

The implication from this is that when the subsidiary conflict element first appears, it should not come in thundering, unless we really want to make our audience sit up. Its very nature demands that it should be introduced almost casually, without the audience being aware of its significance.

In our script, the secondary element, the holiday-maker, first appears in shot 10, and even so, we quickly go back to the dominant again for a few more shots.

Once we have introduced our subsidiary in this way, however, we have to develop the situation by changing the balance between it and the dominant. This we do by increasing the subsidiary's share of screen time at the expense of the dominant. It can be done without any violent clash, as in parallel cutting, or we can keep the dominant still dominant, but build up the subsidiary to equality. In this latter case, a clash is almost inevitable, represented in our lesson script by shots 16-23. In content, these few shots are similar to the lover's quarrel or street accident incidents given earlier, and we can if we wish use in them the "shock-cutting" ideas of Eisenstein.

Fundamental Raw Material

But each time we carry out this process, we shall have left the audience on a higher emotional plane than at the beginning of the sequence. Out of the conflict we shall, so to speak, have produced a little chunk of audience emotion, and it is these little "chunks of emotion" which are the fundamental raw material of our film. Next month, in the final article in this short series, I hope to deal with the putting together of these chunks of emotion, i.e., with the visualizing and general construction of the plot as a whole.

PROBLEMS OF THE PROPAGANDA FILM

(Continued from page 656)

a slightly rough, stippled surface. We used various shades of ink to achieve colour continuity with the several sequences, but these titles represent one of the least pleasing features of our film. We ought to have had a very much thicker letter to give body in colour.

I have already referred to the wonderful help given by the organisations and individuals concerned, but there was another side to the picture. We took a long-service blood donor to a small park to shoot some close-ups of him. Then the long arm of the law stretched out, and we had to stop. It seemed that while personal private photography was permitted, anything so ambitious as to necessitate a script (spotted by the observant bobby) was prohibited by a bye-law.

Completing the film in time for the Ten Best spelt activity feverish enough to merit filming on its own account. It was December and there was still considerable shooting to be done and titles yet to be made. The

director spent a week with splicer and rewind, Specto standard projector and Haynor editor, but December 29th found us still in the throes of editing.

A run-through was scheduled at 5 p.m. for a final vetting by the Director of the Liverpool Region of the N.B.T.S., but at that hour the titles were still being spliced in, and it was not until after six that a fast car rushed our precious can of film to the hall where a GB L516 was ready focused. Both we and the B.T.S. people realised that one sequence and several shots needed to be improved but there was time to make only a minor alteration or two, and take the film 19 miles to Liverpool G.P.O., the only hope of its reaching London on the 31st.

Recognising the need for extreme clarity in a production of this nature, we have since re-shot some action which did not seem easily assimilated on our only too brief viewing, and we have been afforded an opportunity of adding some highly interesting technical footage on blood transfusion before handing the film over to our sponsors.

One can't aspire to the skill or command the facilities of the professional make-up artist (here seen attending Dorothy Gordon, who appears in "Meet Me Tonight", reviewed on another page) but there is much that the amateur can and should do.

MAKING FACES

By IRIS FAYDE



To type-cast a film and still be able to rely upon perfect acting is the prerogative of the professional. The amateur film producer, however, considers himself lucky if he has a couple of reasonably decent actors and uses them for major parts regardless of their facial appearance. The make-up girl's job on many productions can, therefore, be really fascinating since it involves the fundamental re-styling of features and the creation of "character" types.

The creating of "new" faces is, to a great extent, a matter of trial and error in the application of high-light and shadow, and—in the case of women—in hair-styling as well. I make a note of my alterations at the same time as I detail the players' basic make-up (discussed last month) on their chart, and check the effect with a test shot before the production starts.

Re-Styling Rules

Always remembering the principle that high-lights must have an appropriate shadow to emphasise them, and shadows must be defined by a slight high-light, I find the following a good guide when re-styling features: High-lighting with a Lechner Kamera Klear at least two shades lighter than the base or a No. 5 grease-paint will widen, emphasise and strengthen features. Shading with a No. 16 grease-paint will "slim" the contours and create sunken areas. Therefore, after applying the foundation base to the entire face and neck:

CHEEKS which are hollow can be filled out by high-lighting in a half moon alongside the nose, and on the cheekbone itself. To make hollow cheeks, shadow deeply beneath the cheekbone from the ear towards the centre of the cheek, blending downwards. A full round face can be further reduced by shading the sides, starting the shadow at

the ear, curving it down and inwards slightly then back and down towards the chin. The top should be blended off towards the temples.

CHINS which are too pointed can be given an appearance of squareness by applying a high-light in the shape of a half moon along the base, and by running the bottom of the half moon round the sides of the jaw. This will also give strength to a weak chin. To whittle away a double chin, apply the shading stick at the point of the chin, working the shadow down under it into the neck. Depending on the thickness of the neck, go up the sides as far as necessary. A square chin can be given better shape by shading the corners from the ear towards the centre, and by running the shadow slightly under the jaw as well.

FOREHEADS which are too narrow can be widened by high-lighting above the temples. Shadowing above the temples narrows the forehead.

NOSES are usually high-lighted on the bridge and shadowed at the sides but, when re-modelling a broad nose, the bridge high-light should be very narrow and the side shading allowed to overlap the bridge. A narrow nose can be broadened by fully high-lighting the bridge and part of the sides. Never use shadow on the sides if the nose is thin and pointed. If it is too long it can be shortened by shading the tip and applying only a short bridge high-light.

If the nose needs lengthening, run the bridge high-light for the entire length. Re-styling a hooked nose can be achieved by shading away the hook itself and high-lighting above it. The correction of crooked noses depends on the individual case, but in all instances shadowing will straighten or reduce.

LINES AND WRINKLES can be reduced by covering the depression itself with a finger thick high-light, blending it very slightly into the surrounding base. The blending should be very carefully done, for if it is too thick an appearance of prominence will be given, and if it is not sufficient a definite line will show up between the two shades of make-up. The areas where such high-lighting is often necessary are on the line from nose to corners of the mouth, at the sides of the mouth, under the eyes, across the forehead and down the jowls.

EYES can be made to appear closer together by bringing the shadow between brows and eyes to a point very near to the nose, and fading it out on the upper lid near to the outer corner of the eyes. The reverse process makes the eyes appear wider apart, but apply the shadow in this case so that it is deeper at the far corner of the eye and fainter, almost imperceptible, towards the nose.

Prominent eyes can be reduced by coating the entire upper lid with shadow and continuing the shadow along the lower part of the eye-lid, blending it into the pencil line so that it is deep near the eye itself and faded out into the surrounding base. Deep-set eyes can be lightened by placing a high-light in the inner corner of the eye hollow, and by dispensing completely with mascara or pencil on the lower lid.

EYEBROWS should have their inner tip

directly above the inner corner of the eye and their outer tip just beyond the outer corner, sloping parallel with the eye. To achieve this tweezers must sometimes be used to pluck out strays, and an eyebrow pencil used in soft hair-like strokes to perfect the original line. Never pluck out the line completely, for eyebrows are most important in giving character to a face, and a cold and unnatural look results if they are shown as fine pencilled arches having no relation to the curve of the eye or the shape of the face.

If the eyebrow is too low, pencil the upper half deeply, and brush the lower hairs upwards towards the marked portion. For small eyes accentuate and lift the curve and lengthen slightly. For round eyes elongate slightly at each end. For prominent eyes keep the brows thick and well defined. For deep-set eyes keep the curve of the brows as arched as possible with a good space over the nose bridge.

EYELASHES are generally improved by the methods mentioned last month. But if vitally necessary false ones can be obtained, cut to size and applied by adhesive to the lids, trimming them to the required length.

LIPS in nine cases out of ten require re-styling. The required shape should be outlined with a stiff, square-ended brush, and the outline filled in. A fuller lip can be obtained by overpainting the natural shape to the depth desired, but it is essential



Left : the model as she appears in real life. In the photograph on the right the half of the face nearest the camera has been aged (see also photograph on the right on opposite page), the other half being left untouched.



Good make-up is never obvious—and so is difficult to illustrate, particularly by the half-tone block process, but if you look carefully at the photograph on the left you will see that the left side of the face has been made up to suggest an age a few years greater than that of the right, while in the second picture one side of the face has been styled to convey yet greater age.

then to apply a high-light about $\frac{1}{8}$ in. wide round the new lip-line to replace the natural one which has been obliterated.

You will need a lot of practice before you can reduce a full lip successfully but the rules are for the face foundation to be carried completely over the lips, and the new lip line painted in to the shape required. Don't forget the false high-light round the new shape.

HAIR STYLES can do much to assist the illusion created by re-styled features. Remember that parallel lines accentuate each other while those at right angles appear to shorten each other. So, for a long face employ a style which frames the face, is flat on top and extended at the sides of the ears. For a round face, build the hair up on top and keep it flat at the sides of the head. A square jaw can be overcome by balancing the effect with a style which is full on top. A prominent nose can be offset by forehead curls or a "bang" and down-dressed sides. A long neck needs a long hair style to hide it, but a short neck needs the hair drawn back behind the ears. This last style is also effective in off-setting a weak chin.

CHARACTER make-up must be painstakingly done if it is to be undetected, and careful planning is necessary. When, for example, a film "life" extends over many years, the signs of age must creep in gradually and maturity be reached at the specific

point given in the script. I therefore plot each variation from the original make-up on a fresh chart, number the pages and pin the series together. Then, on the breakdown script, I record the page numbers of the make-up charts.

In order to get expert advice on this ticklish job I consulted Richard Blore, the make-up artist at Leichners, who explained that the first signs of age must be a just deepening of the skin colour so that it looks less alive, then eye bags must be created, a thickening of the jaw-line and cheeks, deeper setting of the eyes and greying of hair.

Be Your Own Model

Later, accompanied by appropriate alterations of figure and carriage, papery skin, furrowing of brow, drooping jowls and cheeks and hollow eyes must make their appearance. You will see the effect in the accompanying photographs.

To learn something of face anatomy study your own, and for those of other ages observe how and where high-light and shadow appear, until you know just how to alter the contour to gain the effect you want. Incidentally, Leichner Studios are happy to give free advice to amateurs, but write or telephone for an appointment first.

Skin blemishes are another thing which the make-up artist often has to create. Once again record them on the make-up chart appropriate to the age when they

start, and continue them on every chart of the series until they either disappear from the script or the film is completed. To create a black eye, shadow deeply with a No. 16 grease-paint in the eye hollow, on the lid itself and under the eye, blending it off into the surrounding base.

Panchromatic Blood

Don't use tomato ketchup to make a wound! There is a special panchromatic blood which looks exactly like real blood when it is photographed. Later, if you want to show the scar of the wound, you must either use collodion (pencil in the shape and then cover with coats of collodion until it is of the required depth) or nose putty.

Nose putty is more difficult to use but it is useful for making bulging foreheads and cheeks (if rubberised pads are not available), flapping ears or skin blemishes such as spots or warts. A piece of the putty should be broken off, kneaded until it is flexible, roughed into the shape required with the fingers, and then pressed firmly into position. Work out the edges of the putty with a pen knife or the handle of a paint brush so that it fades off to nothing, cover with basic make-up, and shade appropriately.

Few men are willing to grow hair just to suit the needs of a film, so the make-up artist should also know how to handle

crepe hair so that false beards and moustaches can be applied effectively. It is obtained in hanks, and the method of preparation is to cut off the required length and pass it through the steam of a kettle for about a minute or so to remove the crimp.

Tease it out between the fingers until you have a mat of hair about 3in. wide. Cut to the required shape and fix in layers to the skin with spirit gum. For example, for a small goatee the first layer would be placed underneath the chin, the second on the top of the chin, and the whole teased together before trimming to shape. Wigs also have sometimes to be used, and for film work it must be remembered that the wig and forehead join must be completely obliterated with make-up.

COLOUR MAKE-UP. For colour photography basic make-up and re-styling are carried out in the same way as for black and white, but the colours themselves will be different. Leichners make a special colour film base: Nos. 1, 2 and 3 are for girls, Nos. 4, 5 and 6 for men, and there is B.L. No. 2 for a warm skin tone for both men or women.

For high-lighting, use a colour lighter than the base or a chrome, for shading a No. 16 grease-paint will still be suitable, but for cheekbones remember to use lip rouge of the same colour as that used on the lips, instead of high-lighting the bone.

'FAIR'S FAIR' PLAY DATES

OLDHAM. Oct. 22nd at Lyceum, Union Street. Presented by Oldham Lyceum C.S. (Hon. Sec.: H. Hilton, 3 Chamber Hall Close, Oldham.)

ROYSTON. Oct. 22nd at 7.30 p.m. Show at Royston Community Centre. Presented by Royston & District C.C. (Hon. Sec.: J. Brownlow, 10 High Street, Royston.)

ROCHDALE. Oct. 23rd at 8 p.m. Show at Toc H Rooms, Manchester Road by Rochdale & District C.S. (Hon. Sec.: H. R. Bond, "Sun Bank Cottage," Shawclough, Rochdale, Lancs.)

MANSFIELD. Oct. 24th. Presented by Mansfield & District A.C.S. (Hon. Gen. Sec.: Tony Blythe, 28 Robin Down Lane, Mansfield, Notts.)

LONDON, E.18. Oct. 28th at Memorial Hall, Woodford, by Wanstead & Woodford C.C. (Hon. Sec.: Mrs. E. Scarlett, 32 Montalt Road, Woodford Green, Essex.)

BIRMINGHAM. Oct. 30th, 8 p.m. at Queen's Head Hotel, Steelhouse Lane, by Central A.C.C. (Hon. Sec.: R. J. Walker, 9 Glenpark Road, Washwood Heath, Birmingham 8.)

DORKING. Oct. 31st at Chapel Hall, Furlong Road, Westcott, Nr. Dorking, by Dorking & District C.S. Tickets from M. Russell, 72 Furlong Road, Westcott.

DEWSBURY. Nov. 3rd, 4th, 7.30 p.m., at Snack Bar Restaurant, Crackenedge Lane, by Dewsbury & District A.C.S. Admission by programme

(1s. 3d.) from Norman Craig, 2 Athlone Drive, Grasmere Road, Dewsbury.

TROWBRIDGE. Nov. 6th, 7.45 p.m., at Palmer and Mackay's Recreation Room, Polebarn Road, by Trowbridge & District C. & C.C. Tickets from A. H. Gilburd, Selwood, 95 Bradley Road, Trowbridge.

LONDON, S.W.6. Nov. 7th, 8.15 p.m., by Hounslow P.S. Cine Section. (Hon. Sec.: G. C. Hanney, 167 Ellerman Avenue, Twickenham.)

MAGHULL. Nov. 13th, 8 p.m., at Methodist Hall, Liverpool Road North, by Maghull and Lydiate C.S. (Hon. Sec.: W. E. Watt, 8 Oakhill Road, Maghull, Liverpool.)

PINNER. Nov. 17th at The Club Room, West House, by Pinner F.S. (Hon. Sec.: D. E. Crocker, 50 Briarwood Drive, Northwood, Middx.)

LINCOLN. Nov. 21st, 7.15 p.m., at Lincoln Technical College, by Lincoln C.C. (Hon. Sec.: N. Jebson, 10 Pennell Street, Lincoln.)

HAYWARDS HEATH. Nov. 24th, 7.30 p.m., at The County Secondary School. Presented by Mid-Sussex C.C. (Hon. Sec.: Victor G. Hussey, 41 Crescent Road, Burgess Hill.)

NOTTINGHAM. Nov. 25th by Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomews Road, Nottingham.)

Where to See the 1951 Ten Best Films

	Date of Show	Theatre	Time	Presented by	Tickets
SHEFFIELD	Oct. 20, 21	Sheffield City Library Lecture Hall, Surrey Street	7 p.m.	Sheffield Photo Co. Ltd.	Admission free. Tickets from Sheffield Photo Co. Ltd., 6 Norfolk Row, Fargate, Sheffield, 1.
LONDON	Oct. 23	Woolwich Town Hall, Woolwich, S.E.18.	8 p.m.	Peach Photo and Cine Equipments Ltd.	2s. from Peach Photo and Cine Equipments Ltd., 15 Plumstead Road, S.E.18.
CAMBRIDGE	Oct. 27, 28	Cambridge Guildhall	7.45 p.m.	University Cameras	Admission by programme (6d.) from University Cameras, 1 St. Mary's Passage, Cambridge.
BLACKBURN	Oct. 30	Community Theatre, Troy Street	7.30 p.m.	Blackburn Arts Club	Admission free. Tickets from Miss E. L. Gray, 56 Granville Road, Blackburn.
PRESTON	Oct. 30	Broughton Institute, Broughton, near Preston	7.30 p.m.	Preston and District Cine Society	Admission free. Tickets from Y. H. Swainson, 5 Park Road, Fultwood, Preston, Lancs.
HARROGATE	Nov. 3	Connaught Rooms, Station Parade	7.30 p.m.	Harrogate Amateur Cine Society	1s. from Mrs. Marion Adams, 23 Gordon Avenue, Harrogate.
PORTSMOUTH	Nov. 5	Portsmouth Chamber of Commerce Buildings, Commercial Rd.	7.30 p.m.	Portsmouth and Southsea Film Unit	2s. from H. Eccles, 187 Chichester Road, North End, Portsmouth.
GLASGOW	Nov. 5, 6	St. Andrew's (Berkeley) Hall	7.30 p.m.	Glasgow Cine Club	1s. 6d. from J. M. Roy, 4 Claremont Gardens, Milngavie.
KINGSTON	Nov. 14, 15	Lecture Hall, Kingston Library, Fairfield Road	7.45 p.m. (and 3 p.m. on Nov. 15)	Kingston and District Cine Club	2s. from A. C. Seward, 6 Southmont Road, Esher, Surrey.
BRISTOL	Nov. 18	Grand Hotel, Broad Street	7.30 p.m.	Bristol Amateur Cine Society	2s. from E. J. Worsell, 39 Footshill Road, Hanham, Bristol.
BATH	Nov. 19, 20	Pump Room, Abbey Churchyard	7.45 p.m.	Grosvenor Film Productions	2s. from R. Brinkworth, 19 Grosvenor Place, Bath.
EDINBURGH	Nov. 20, 21, 22	Society's Cinema, 23 Fettes Row	8.00 p.m.	Edinburgh Cine Society	2s. from James Douglas, 23 Costorphine Bank Drive, Edinburgh 12.
WIGAN	Nov. 26	Hall of Wigan Grammar School	7.30 p.m.	Wigan Cine Club	2s. from H. Bell, 1 Gathurst Lane, Gathurst.
TODMORDEN	Nov. 30	Gen. Cinema, Cornholme	7.30 p.m.	Todmorden Photographic Society	Admission (free) by programme from John A. Stott, Woodside Cottage, Broadstones, Todmorden.
COVENTRY	Dec. 1, 2	Coventry Technical College, The Butts	7.30 p.m.	Coventry Film Production Unit	2s. from R. Yeoman, 67 Lion Fields Avenue, Allesley, Coventry
LIVERPOOL	Dec. 3, 4	Radiant House, Bold Street	7.30 p.m.	Liverpool Amateur Photographic Association Cine Group	1s. 6d. from G. H. Hesketh, 10 Childwall Crescent, Liverpool 16.
HARROW	Dec. 6	Kodak Hall, Headstone Drive, Wealdstone	3 and 7 p.m.	Kodak Works Photographic Society	1s. 6d. from W. Bullock, Kodak Works P.S., The Works, Headstone Drive, Wealdstone, Harrow.
SUTTON IN ASHFIELD	Dec. 12	Wesleyan Hall, Outram Street	7.00 p.m.	Ashfield Cine Club	1s. 6d. from H. Twidale, Photographic Supplies, Outram Street, Sutton in Ashfield.
HEBDEN BRIDGE	Dec. 13	The Little Theatre, Holme Street	7.00 p.m.	Hebden Bridge Literary and Scientific Society Cine Section	Free, there will be a silver collection.

EIGHT EDITING PROBLEMS

(Continued from page 653)

Things-to-do-in-Emergencies the only conclusion I could come to was—no. The second shot was unusable and I left it out. It did not *have* to be used merely because it had been shot. It was no great loss, for there was no dialogue to hear and we could see all we needed to in the MLS. Too easy? Well, there it is, and it supports the rule that There is Always a Way.

It is obvious that shots should be joined together in such a way as to give as smooth a flow as possible. It is not equally obvious that one of the things to be watched is direction of movement.

When we are assembling a parade sequence and the general movement is L-R, it would be disturbing to have a sudden R-L shot mixed in with them. It is better left out. If there are some L-R and some R-L, they should be assembled in groups and linked by a head-on scene which has, of course, an almost neutral direction of screen movement.

If there are no head-on (or tail-on) scenes, cut away to people watching and then come back to a "different" angle such as a high shot, preferably with a diagonal line of march. These methods soften the unsmoothness of the reversal.

Where, in a sequence with a predominant direction of movement, the one shot that is different is important and ought not to be discarded, a little trickery may be possible to straighten it out.

Twelfth Problem. I remember the case of a short sequence portraying some ruins. Nearly all the shots were panning (though they were good, all the same) and all but one moved in the same direction. It was not possible by any subterfuge to include that shot and retain a smooth flow, and yet it was a shame to lose it. What could be done? Anything?

Well, this is where the optical printer came to my aid. I had the odd shot reversed so that it did pan in the right direction. There are two ways of making movements work in an opposite direction, each with its disadvantages: (1) Reversal left-to-right. This is done by turning the negative over (not possible in a contact printer)—so that what was L of screen is now on the R—and printing from the front as usual. (2) Reversal end-to-end. This means having the shot printed from the end towards the front, which makes action take place backwards.

The disadvantage of (2) is that *all* actions are reversed, including such happenings as people walking and explosions. The trouble

with (1) is that the subject is made to appear as in a mirror. We are defeated altogether if the subject has readable wording and irreversible motion.

Thirteenth Problem. For one sequence of *Lifeflood* there was provided a MS of a young woman (top frame, Fig. 13) at a rural blood-collecting station coming to the table for preliminary inquisition. It was followed by a CS of her answering questions, to be cross-cut with a CS of the young orderly asking the questions and filling in the forms.

Our problem was due to an unexpected camera fault that ruined the CS of the young woman. There I was without her, fully aware that cross-cutting between a CS and a MS would be frowned on.

After a good think I decided to be bold and try a new experiment—the *creating* of a suitable CS by having the MS enlarged. Grain size of the photographic image was the main worry, but fortunately it turned out to be quite tolerable, as you may see in the lower frame, Fig. 13. It was pointed out to me later that one complaint I was not able to make was about the shots not matching!

Sometimes something appears in the picture which should not. It is of no importance whose fault it was—the point is, can the cutting room personnel get rid of it? Well, there's one good thing about us, we are always willing to try.

Fourteenth Problem. In *Gates of Power* there is a sequence in which we follow the details of an engineer starting up a turbine-driven generator. One CU of him working the controls has in foreground a double-faced meter indicating revs. per minute.

Due to an oversight somewhere (no names, no pack drill!) in spite of the fact that the meter was in shadow, the revs. could be plainly read on the dial and, although the generator was nearly up to speed, a permanent zero was indicated. (The CU was staged, of course, but there is no disgrace in that.)

The first thought of the Unit, with deep regret, was to lose the shot, but my first thought was to enlarge it and so edge the meter almost out of view. The camera man was against me because it would ruin his composition. I agreed.

So, with the aid of the optical printing wizards we tried blocking out part of the dial and printing in a fresh pointer at a proper reading. But we could not get an effect that looked real. The only course left to me, therefore, was to have the dial blacked out altogether. The result is seen in Fig. 14. The camera man stopped complaining, so it must have been all right.



No lack of useful equipment here! Circle Nine Five C.C., members working on a close-up for Clair de Lune. The 9.5mm. Miller and 16mm. Victor are both fitted with Dallmeyer lenses.

THE BEGINNER BUYS EQUIPMENT

Our dealer contributor this month discusses the problems connected with the purchase of projectors.

The purchase of a projector and screen generally gives our customers plenty to think about. There are so many models to choose from and so many things to look for. The first question we are asked nearly always concerns picture size. To the new beginner we explain that the size of picture given by any make of projector is dependent on two things: the distance between the machine and the screen and the focal length of the projection lens employed. If the apparatus is set up in a long room, the picture will be larger than it would in a small one. All very elementary, of course, but you'd be surprised by the number of people who just don't appreciate it at first. Perhaps they think in terms of the television screen which remains the same size wherever the receiver is placed.

The projection lens inevitably comes in discussion. Most manufacturers fit 2" lenses in 16mm. machines and 1" lenses in 8mm. machines. 9.5mm. projectors generally employ 20mm. lenses. If projectors of each size were set up side by side, the three lenses would produce very nearly the same size pictures at the same distance.

Then we explain that lenses of different focal lengths are available to enable the projectionist to obtain larger or smaller pictures over the same throw. If a 1" lens is used in a 16mm. projector instead of the 2", a picture twice the usual size would be obtained. Again elementary, but it's news to the beginner.

Screen brilliance next. We are quite sure that the projectors in the lower and middle price groups will never give pictures that are too bright, so one can safely aim for maximum illumination. Sometimes it is possible to compare projectors by comparing lamps. For example, both the Specto and Dekko are fitted with 110 volt, 500 watt lamps and you get much the same illumination from them both. With machines like the Pathe Gem and the earlier Specto models, however, this is not the case, for 12 volt, 100 watt lamps and 30 volt, 100 watt lamps were used.

The general rule is that the lower the voltage and the higher the wattage, the more efficient the lamp. We recently demonstrated a 9.5mm. Gem with a 12 volt, 100 watt lamp and 9.5mm. Eumig with a 230



Reflectors are no less useful outdoors as in—camera unit of the Boston F.S. filming a shot for *Abandoned* on the marshes near Boston.

volt, 250 watt lamp. The customer was surprised that the Gem was so much brighter. Of course, he assumed that a 250 watt lamp would give more light than a 100 watt lamp and was quite unaware that filament efficiency came into it.

Apart from general considerations such as weight and silent operation, there is the question of ease of operation. We should be reluctant to sell a complete novice a machine like the Pathe 200 B Plus, for example. In the hands of an operator with some experience, this type of projector will give perfectly satisfactory shows with either 9.5mm. or 16mm. film, but its operation is a little on the fussy side and for that reason is by no means ideal as an introduction to cine. So we recommend projectors that are *simple* to use, for if the beginner is likely to be tied up at the start, he's lost to the hobby.

As for mechanical perfection, there is the manufacturer's guarantee, if the machine is new, and our own if it is second-hand. Both the makers and ourselves have too much to lose by selling equipment that will not stand up to the normal wear. Providing a well-known make is purchased from an

TRY A CINE SANDWICH

(Continued from page 659)

theme—it is actually less sexy than the average Hollywood musical—and lifts the melodramatic into the realms of real tragedy by using actors who can act so well that we are persuaded they are *real* people.

What has it to do with omnibus films? Just this: most of the exteriors are real, not sets. The Paris side streets apparently still provide 1900 settings. There are cobbles, faded signs, tattered shutters. For the rest, girls in bustles, a bus drawn by three horses, and suchlike give the film period atmosphere.

Every town must surely yield settings which have changed little with the years. Isn't the bridge which gives Ironbridge its

established dealer, or from a reliable source, the customer has very little to fear from mechanical breakdowns.

The item of equipment which gets the least attention is the screen. Often the customer to whom we sell an expensive projector will not buy a screen at all, preferring to throw away two or three hundred watts on a sheet or white wall. Do use a screen—but buy the right one. The long popular silver surface seems to have given way these days to the beaded screen, the surface of which consists of thousands of small glass beads sprayed on to canvas, giving maximum reflection.

Screen Snag

A beaded screen yields a brilliant picture—but there is a snag. It will appear quite dull if viewed from an angle, so it is important to have your audience seated almost in front of it. If this is not possible, use a matte white screen. The picture will not be so bright but will appear the same no matter from what angle it is viewed.

We prefer small, bright and well defined pictures and suggest to the beginner that his screen and projection lens should be chosen to provide these rather than mere size at the expense of clarity. We think, too, that 40" x 30" is quite large enough for 8mm. projection, and if we had our way we would limit the 8mm. screen to a maximum of 52" x 40". When television can offer a picture that size for home use, the radio dealer will feel that he is really getting somewhere!

name much the same as it ever was? The amateur unit, planning a sandwich of stories, might use such a locale as the link for stories unified by both place and time, for, if such spots do not change, but only the clothes of those who frequent them, the layers of the sandwich could be set in different epochs and still retain unity.

What about three stories revolving round the same family, though different generations, of Cornish fisherfolk, or three or four cameos of generations of workers in the Lancashire mills? Too difficult? Well, the countryside doesn't change in centuries. A tree is always a tree. The main thing is to bring a new angle to amateur filming to yield a production which provides the audience with features instead of shorts.

ODD SHOTS

SELECTED AND PRESENTED BY

GEORGE H. SEWELL, F.R.P.S.

SUNSHINE AND KODACHROME. It's never too late to learn. Today I have had some of my ideas dented rather badly. I've done quite a bit of successful colour film work in subdued light and have often recommended the method to others, but now I'm wondering. This morning I saw a film of ships and harbour installations, much of it taken fairly late in the day, and mostly shot under grey skies with only here and there a rift in the clouds to let through the light.

The cameraman had not used any form of haze or ultra-violet filter so that most of the cloud shadowed pictures were overlaid with a blue or purple cast and were flat and dull. But when the weak sun came out, what a startling change! The whole scene leapt into life and beauty in the most surprising way. There's no doubt at all that for most exterior pictures a certain amount of sunlight is really desirable.

The Value of Blooming

Another batch of material of the same subject was all shot in sunlight and, because of the practical limitations of the subject, nearly the whole of it was taken with three-quarter back lighting. It was some of the most successful Kodachrome I have seen.

Another point of considerable interest is that two separate lots of almost identical material were shot with Cine Kodak Specials, one with bloomed lenses, the other not bloomed. If I had had any doubts as to the efficacy of blooming, these films would have removed them. Not only was the general colour rendering greatly improved with the bloomed lenses, but owing to the lack of light spill there was an impression of much greater crispness. As far as I am concerned, bloomed lenses are a 'must' for colour.

PANNING AND TILTING. The other day I saw a professional fall into the old panning and tilting trap. Used to frequent and varied use of camera movement in 35mm. work, he had attempted to get similar mobility with a 16mm. camera on a friction head tripod. Where he had been content to scan in a horizontal direction only, the results were fairly satisfactory, except that

some of his very slow leisurely pans moved a bit jerkily. But where he had tried to angle the camera away from the horizontal or vertical, remembering the smooth liquid movement of the professional gyro head and camera crane, he'd come unstuck. The result was a sort of battle between cameraman and tripod, and the untidy and inconclusive pictures were not very different from a beginner's efforts.

CORONATION YEAR. You know that awful silence at the end of a lecture when the chairman has invited questions and everyone is waiting for everybody else to break the ice. There's been something of this reaction to my suggestion for a Coronation year film. But I have had my first response—from that very useful body, the Federation of Cinematograph Societies, through their energetic chairman, Denys Davis.

He tells me that the Federation are giving earnest consideration to the scheme. They realise how, by the co-operation of many lone-workers or societies on each of whom individually the lightest of burdens will fall, something can be produced that will be beyond the capacity of any individual or small group—something that will bring honour and prestige to them and to the country. But before they commit themselves too fully they want to be sure of a reasonable measure of support.

They are testing the reactions of their own members and I have promised them close co-operation. I am sure some of my



The title of a package film programme sponsored by the F.C.S. is supported by an impressive array of attendants whose comments have been recorded on tape and circulated with the films. L. to R. Messrs. Davis, Walden, Mandiwall, Sewell and Morris (chairman of Kingston & Dist. C.C., in whose studio the recording was made).

readers would like to be associated with me in such a unique enterprise. Provided the requirements are not burdensome, will you contribute a little material—perhaps only a few feet—for possible inclusion in such a film? It will be in 16mm. colour, but if there is sufficient support for the other sizes I am sure they would be included.

'FINISHING' A FILM. "It's been handled, cut in small pieces, walked on, scratched, dusted and wiped, and stuck together again. That is called Editing." F. R. Gardner, speaking at Essex Film School.

POSITIVE OR NEGATIVE? In the film, *Country Manners*, made at Essex Film School, we see the results of bad behaviour by townspeople in the country, then a

LEARNING BY EXPERIENCE

(Continued from page 632)

with both eyes open, that the enlarged image was much less brilliant than the direct view. The exposure proved to be quite near the mark, though not pin sharp, and the shot was worthy of inclusion in the final film.

Focusing was also effected by looking through the telescope with one eye and keeping the other open as well. I was working on the assumption that, wearing my usual spectacles, if I focused my free eye on the distant landscape (substantially infinity) then my right eye would be similarly focused and the telescope image would appear sharp only when that, too, was effectively at infinity.

Artistic Cheating

A pair of binoculars would make a more generally useful telephoto since one half could be used as a viewfinder while the camera used the other half. Practical tests are in general necessary before trying to put such an idea to work, however, and I must have been extremely lucky with my first and only attempt.

Some ideas can be applied as soon as they are born—mostly those concerned with the artistic aspects of cine work. Four years ago I was filming my boy looking at the old *Invicta* locomotive which stands at the end of Cannon Street in Canterbury. As I filmed him gazing wistfully up at the tall funnel, I thought how effective it would be if I could show the engine as he imagined it, once more in steam.

Fortunately the sky was full of fluffy white clouds and all that was required was

sequence showing retaliation by country folk on a town family. This ending gave rise to considerable discussion. I felt that the second sequence should not have been included since, in repudiating it, the audience were likely to repudiate the message of the whole film.

Another critic suggested that the whole film conveyed a negative argument and that in place of the 'retaliation' sequence there should have been a series of short closing scenes of the townspeople behaving correctly in the country, since this would leave the audience with a positive argument. Opinions were so very strongly divided that it would be most interesting to hear what you think. Would you like to give me an opinion, not only on this particular example, but on the whole question of the relative values of negative and positive arguments in a film?

a low-angle shot of the funnel composed so that a cloud was apparently issuing from it. Shot at only a few frames a second, the movement of the cloud was accelerated and the result showed a pillar of smoke and steam belching forth!

All "Steamed Up"

"Steaming up" of another sort was nearly my undoing recently, when I was taking some shots in one of our few working windmills. It had been a fresh but sunny day in early June and I visited the mill in the early evening only a few minutes before the miller was due to stop work. I was so busy not falling down ladders or through trapdoors, calculating exposures and choosing between 32 f.p.s. for camera steadiness or 8 f.p.s. for the sake of an extra stop, that it was not until I removed my wide-angle attachment after shooting 50ft. that I noticed the state of my lenses.

To my horror, they were apparently smeared with vaseline! During milling, the maize becomes quite warm and releases a lot of moisture, so that even the warm air in the mill had become quite humid. When I took my rather cold camera in there, moisture had condensed on the lenses and then the maize dust had collected on the condensation.

Fortunately I had just time to clean my lenses and re-shoot 25ft. of film starting, of course, with the last shots. I have still plenty of lessons to learn, even after sixteen years. Experience teaches!

Don't forget to order your copy of next month's greatly enlarged Christmas number, on sale November 15th.

LONE-WORKER'S DIARY

Sept. 8th. Taking advantage of the reasonably warm weather, we went picnicking. Charles, no doubt encouraged by Mr. Phil Dennis' recent advice that colour film is easier to use than monochrome, had brought with him a charger of Kodachrome for his 9.5mm. Dekko camera.

Whether he ever intended to use it himself I don't know, but at the first opportunity he thrust the camera into my hands with the injunction: "You're the colour expert—get shooting!" Checking to see how much film I had to play with, I was surprised to find that I was expected to record the picnic on only 24ft. We finally decided to show only the cars being unloaded, the trek to the lake side, the lighting of the Primus stove, close-ups of the beer-bottles (they actually contained water for tea-making) and individual portraits of each of the party eating.

Exposure Guides

Then I studied the Pathoscope exposure guide and noted that it differed considerably from that issued by Kodak with 16mm. Kodachrome: an exposure of $f/5$ or $f/5.6$ was suggested for an average subject in full sun instead of $f/8$. Yet the A.S.A. Index was given as 10, which is normal for 16mm. Kodachrome.

I recalled that the American Standards Association had fixed their Index to lie half way between the previously accepted American Weston and General Electric standards, i.e., Kodachrome is rated as Weston 8, G.E. 12 and A.S.A. 10. So I decided to compromise and set Charles' Weston meter to the early British Kodak Weston setting of 6. Kodak in this country now recommend Weston 8—no doubt to secure a lighter image and thus a larger picture from low-powered projectors.

Sept. 16th. I am great believer in the value of insert shots of such things as maps, newspaper clippings, letters, etc., in a film. They not only help to bring it to life but can also earn their place as continuity links. I was well aware that the continuity of *Kashmir Holiday* could be improved so I spent yesterday evening filming a number of inserts. My 1in. lens focuses down to 1ft. but I wanted to get even closer. The area to be filmed was about 3in. x 2in., neces-

sitating moving the camera in to about 7in.

Now although a supplementary lens can be used for focusing at near distances, I decided to try the effect of unscrewing the lens in its mount to make it focus at ranges of less than 1ft. My lens has the standard 1in. "C" mount, 32 threads per inch, which means, of course, that one revolution of the lens will move it exactly $1/32$ in., which in decimals, in case you are interested, is 0.031in.

I hunted around for the optical formula which would tell me how many turns to

Focusing Table

1in. lens to focus at	Amount lens screwed outwards	Actual turns unscrewed
20-25ft.	Normal setting	Screwed tight
10ft.	0.006in.	1/5 turn
6ft.	0.012in.	2/5 turn
3ft.	0.030in.	1 turn
2ft.	0.050in.	1 2/3 turns

unscrew the lens to get the desired effect but drew a blank so I took the line of least resistance by setting the lens to 1ft. and focusing it visually in my Bolex. I can safely unscrew my lens three turns and I found that at this position it focused at about 8in. from the film plane.

As this method might be useful to owners of fixed-focus cameras, I carried out a test with my 1in. lens set at 20-25ft.—the normal setting for fixed-focus lenses. The results are shown in the focusing table. But before you experiment, make sure it's safe to unscrew your lens—the amount of thread to spare varies considerably, and a fall to the floor may be a costly business. And, to reiterate that all too familiar advice: test the new setting on an odd piece of film or the end of a reel before you do your serious work.

The Lone-Worker Link

The lone-worker readily recognises a fellow enthusiast when he wears the A.C.W. badge. Handsomely produced in a dull silver (sil-ox) finish, it costs 1s. 8d. post free from "Amateur Cine World," 24 Store Street, London, W.C.1. When ordering please state whether stud or brooch type is required, and mark your envelope 'Badges'.

News from the Societies

Reports for the December issue, on sale November 15th, should reach us not later than October 17th. Club still are always welcome and should preferably be half-plate glossy prints.

Albany P.F.U. (Hon. Sec.: L. V. Williams, 13a Western Road, Hove, Sussex). The filming of the new thriller, *Harbourside* (9.5mm.) has now begun. A selection of members' 35mm. colour slides was shown at the first meeting of the month. At a later meeting the chairman lectured on the technical history of films while another evening was devoted to a talk and demonstration on the subject of screen make-up.

Anon Films (Hon. Sec.: D. S. Douglas, 14 Dudley Gardens, Harrow, Middx.). Described as a "practical Cine Circle rather than a society", this club has a membership of four lone-workers who pool ideas and resources when they wish to produce films they could not make individually. Three 16mm. Kodachrome productions have been completed so far, including two made for a local organisation. If, 400ft. 16mm. monochrome production, was screened to a Hertfordshire film society recently and is reported to have been warmly received. The unit is considering increasing membership to six and enthusiasts in the Harrow area with 16mm. equipment or tape-recording gear are invited to write to the secretary.

Astral C.C. (Hon. Sec.: A. A. Hines, 183 The Glade, Croydon, Surrey). The club's move to new premises was announced at the recent successful Ten Best show and several applications for membership were received. Meetings are held on the second and fourth Mondays of the month and new members are welcome. The filming of the new 8mm. production has begun.

Auckland Eight Movie Club Inc. (Sec.: E. B. Ellern, c/o Leys Institute Library, Ponsonby, W.I. N.Z.). A suggestion in the latest issue of the club bulletin provides a filip for the lady members: "Members expressed a desire for prompt starting of club evenings at the scheduled time. The Ladies' Night was mentioned as an example of prompt starting and good programme organisation." It was also suggested that the club provide outside shows for hospitals, etc. Individual members have been giving such shows in the past but it is felt that the club should be in a position to arrange them.

Australian A.C.S. (Hon. Gen. Sec.: R. F. Burgess, Box 1463, G.P.O., Sydney, Australia). The club bulletin "Movie News" has now re-appeared in duplicated form. It was first published in 1932 and continued until last year when it was incorporated in the professionally-produced journal "Film Monthly", which has now ceased publication.

Belfast Y.M.C.A. C.S. (Hon. Sec.: E. Silver, Wellington Place, Belfast). Member L. Millar screened a selection of 16mm. colour films shot in the South of France at the first film show of the season. At a later meeting W. Melville demonstrated the synchronising of sound with amateur films, using a Soundmirror recorder.

Bridlington A.C.S. (Hon. Sec.: H. Freeman, Flat 4, 9 North Marine Drive, Bridlington, Yorks.). Formerly the cine group of the Bridlington P.S., this society now functions independently. Meetings are being held at 7.30 p.m. every Tuesday in the Tudor Lounge of the Expanse Hotel: visitors and new members are invited to attend.

Bristol A.C.S. (Hon. Sec.: E. J. Worsell, 39 Footshill Road, Hanham, Bristol). Philip Grosset visited the club recently to talk on the making of his own films. Gadgets were demonstrated at a later

meeting. A.C.W. contributor H. A. Postlethwaite who is also a club member, will draw on his long experience of still photography for his lecture on "Still Photography and the Cinematographer", to be given on Oct. 20th. Mr. Caswill of Pathescopie is to lecture on Nov. 10th.

Bristol Phoenix C.C. (Hon. Sec.: A. E. Lord, 29 Warden Road, Bristol 3). It is reported that the recent screening of the 1951 I.A.C. prize-winning films was most successful. Work on *The Black Patch* has now almost finished. A 9.5mm. section has been formed and there are some vacancies for new members. It is not necessary for them to possess equipment.

Cameo 9.5mm. C.C. (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester 9). The two screenings of *Fair's Fair* were well attended. Films from Eccles C.G. were included in the programme for the second showing.

Canterbury A.C.S. F.U. (Hon. Sec.: Anthony L. Field, Long Ashton, Bennells Avenue, Tanserton, Whitstable, Kent). Three camera teams recently covered the Seasalter Regatta, filming a 250ft. newsreel for the local sailing club. It is now being edited and will be shown to the officials of the sailing club who are providing the commentary. The film of Kent Week is now in its final stages. The editing of the 1,000ft. documentary dealing with Canterbury Festival celebrations is going ahead as planned. Good progress is being made with the re-decoration of the studios. A Scophony-Baird tape-recorder has recently been acquired and it is hoped to begin work on a sound-on-tape production shortly.

Cardiff A.C.S. (Hon. Sec.: J. R. A. Griffith, Woodlands Road, Whitchurch, Glam.). The winter season has now begun with a programme which includes lectures, film shows, socials, etc. to be held during the coming months, on alternate Wednesdays, at the Royal Hotel. Copies of the programme, which also gives details of the proposed activities of the Technical Circle, will be forwarded on request. Arrangements are well in hand for the showing of the 1951 A.C.W. Ten Best at the Cory Hall on Dec. 19th.

Centre F.U. (Hon. Sec.: C. A. Pockett, 13 Queens Court, Richmond). Good progress is being made with the editing and titling of two club films, although part of one of them was ruined when film jammed in the gate. The fault was cured on location without the film being removed but it was found later that it had been severely scratched. Skilful editing has, however, saved the production.

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Penbrooke Road, Walthamstow, E.17). Now that the club has its own premises membership has greatly increased and work has started on the new production. Colour films taken by a new member in Egypt and some shots of Stromboli taken from the air (including some showing the interior of the crater) were shown at a recent meeting. The monthly film show at which a silent classic is screened is still proving most popular, the secretary reports, and invites readers who would like to attend to write to him.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Aline Road, Sheffield 2). Recent activities have included the screening of a selection of sponsored films and a talk on projectors. Screen illumination and the principles of television were explained by the screening of *Carbon Arc Projection and Look and Listen* (16mm. S.O.F.). During a recent week-end members visited London for a trip to Lime Grove television studios and Elstree film studios: arrangements were made by Kenneth Friese-Green, the club's president. At the meeting on Oct. 22nd Bill Armitage is to demonstrate his home-made film strip projector. Films

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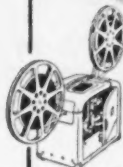
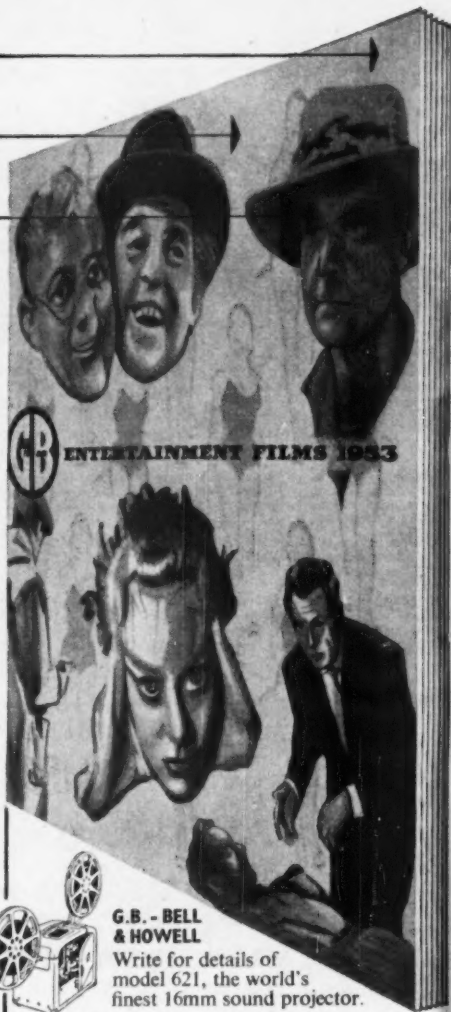
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to be shown at the second monthly film show include a selection from the United States Information Services library and the British Transport Commission. Plans are being made to increase membership and a publicity campaign is to be launched shortly. New members, regardless of whether they are experienced or not or whether they possess apparatus, are welcome.

Dewsbury & District A.C.S. (Hon. Sec.: Norman Craig, 2 Athlone Drive, Grassmere Road, Dewsbury). Scripts for the forthcoming four-minute production are being discussed: a slapstick comedy seems to be the most popular choice. Preparations for the screening of *Fair's Fair* on Nov. 3rd and 4th are in full swing: see page 666 for details.

Edinburgh C.S. (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). Plans for the showing of the 1951 Ten Best in November are now well ahead (details are given on page 667). Enthusiasts living in the Edinburgh district are invited to come along to the Quiz Night on Nov. 28th which, the secretary writes, "will be well worth attending".

Enfield Nine-Five A.C.C. (Hon. Sec.: J. D. Surrey, 5 Comcal Corner, Enfield, Middx.). The secretary reports that the club's first public show, at which *Fair's Fair* and a programme of films from other clubs were screened, was a great success. Two Specto 500 projectors were used and the musical accompaniment was provided by twin turntable equipment. Decoration of the clubroom is now nearly complete and it is hoped to be able to hold regular meetings there in the very near future.

Erimus Research Group (Hon. Sec.: L. Sumner, 69 Ashford Avenue, Middlesbrough, Yorks.). Members have been busy of late with the editing and titling of *A Bob a Job* (9.5mm.). Positive stock is being used for the titles. The latest item of equipment constructed by the lighting department is a square metal frame carrying five lamps in reflectors, designed so that it can be hung by chains, clamped to existing

fixtures or stood on the floor on its own supports. The club also has a large auto-transformer which, by remote control, is used to control the current to the photofloods, permitting them to be dimmed between shots.

Glasgow C.C. (Hon. Sec.: W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3). An interesting programme has been prepared for the winter session which began early in October. It is planned to produce a short film at the meetings and, "although this has not met with success in the past," the secretary comments, "we hope to have profited by previous mistakes". There are vacancies for enthusiasts who work in any of the gauges.

Greenwich & District C.C. (Hon. Sec.: Mrs. D. Beavan, 49 Devonshire Drive, Greenwich, S.E.10). The filming of *Trump's Day* (9.5mm.) has now been completed. The editing is well under way and scripts for entry in the forthcoming script competition are being prepared. "Preparation for next summer's filming," the secretary writes, "plays a big part in our winter programme".

Grosvenor F.P. (Hon. Sec.: R. B. Brinkworth, 19 Grosvenor Place, Bath). This club's connections with the professional film world have been further strengthened of late by film star Jack Hawkins becoming an honorary member. (Lena Horne is the club's patron.) A tour of the surrounding villages with *Spaceship* is being organised and arrangements are being made for an amateur film festival next March. The filming of *White Goddess* has now been completed and editing will begin shortly—it will receive its first public show in January. The new cinema, which is larger and has better equipment than the present one, is to be opened this month. New members are welcome.

Hale Congregational Sunday School F.C. (Hon. Sec.: J. A. Sugden, 6 Broom Road, Hale, Altrincham, Cheshire). The three-year-old film *Camp Holiday*

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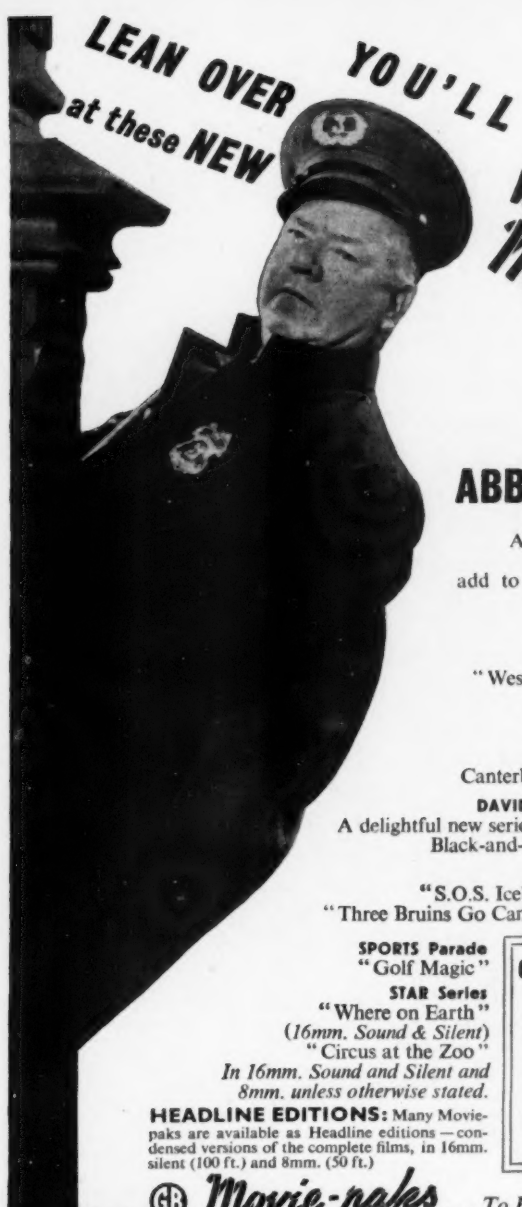
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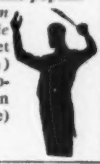
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was shown at the first monthly show of the season in September. *The Further Adventures of the Flag Lieutenant* and the club's own film of the Altrincham Grammar School's production of *The Yeomen of the Guard* are included in the October programme. *David and Jonathan* has now been completed and will be shown on Nov. 13th for the first time.

Hereford C.S. (Hon. Sec.: L. Coldwell, *Garden Cottage, Wilcroft, Bartree, Nr. Hereford*). £23 was raised by two shows in aid of the Lynmouth Relief Fund. Members' films were included in the programme, one made in Lynmouth last year being of particular interest.

Hounslow P.S. Cine Section (Hon. Sec.: G. Hanne, 167 Ellerman Avenue, Twickenham). Work has now recommenced on the two current productions *When in Rome* and *Too Many Cooks*. The programme for the session includes a visit from R. Thorne, M.B.K.S. of Pathscope, and the screening of *Fair's Fair* on Nov. 7th (see page 666 for details). The first of the monthly outside film shows was presented in late September to the Hounslow Hard of Hearing Group. There are vacancies for two or three new members.

Hull & District A.C.S. (Hon. Sec.: C. Smith, 4 Victoria Square, Ella Street, Hull). Having outgrown its present premises, the club will hold meetings during the winter session at the Young People's Institute, George Street. Good progress is being made with the current 9.5mm. comedy and it is hoped to complete the film by the end of the year. Copies of the winter syllabus are now available from the secretary.

Ickenham F.S. (Hon. Sec.: J. G. de Coninck, 7 Hill Rise, Ruship, Middx.). Enthusiastic preparations are being made for the premiere of the first sound film, *Sidetracked*. Publicity for the show has included posters inside local buses and on railway stations, and "it is hoped", the secretary writes, "that the publicity campaign will bear fruit and help

towards the recovery of some of the £120 spent on the film". The programme for the premiere will run for two hours and will be shown on the evening of Oct. 24th and three times the following day. A newsreel of local events will also be shown. Two parties from the club went abroad during the summer: that going to Jersey exposed 700ft. of Kodachrome during the trip and the other party made a film about Nice on 9.5mm. monochrome stock. A series of lectures for beginners, ending with practical filming sessions, are included in the syllabus for the winter months. Work is soon to begin on the preparation of the script for the new comedy *At Your Convenience*. The plot is based on an actual occurrence and much of the action will take place in a railway carriage. It will be the club's first attempt at lip-sync. dialogue. New members are welcome.

Johannesburg P. & C.S. (Cine Section) (Hon. Sec.: J. K. Stokes, P.O. Box 7024, Johannesburg, S.A.). Sir Ernest Oppenheimer was elected patron of the society to succeed the late Field Marshal Jan Smuts, at a recent special general meeting. The newly acquired Ferraris Trophy is to be awarded to the best four-minute film of the year made by a member. There are no restrictions as to stock or subject. A series of lectures entitled "Cine Course" have been planned and will deal with the various aspects of film-making from the time a beginner buys his first equipment to the completion of his first serious film.

Kingston & District C.C. (Hon. Sec.: Miss M. Turner, 8 Meadowside, Walton-on-Thames, Surrey). George H. Sewall, F.R.P.S., the president, was present at the first meeting of the season when a party from the St. Andrews A.F.G. visited the club. They brought with them a number of films for screening, including *Cheam Charter Fair*, *Surrey Encounters* and *House Quest*. October is a busy month for members with the screening of the first



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shots of *History of Walton* (followed by a short lecture by the producer, John Daborn), two committee meetings, a visit to the Wimbeldon C.C., and a lecture by Mr. Thorn of Pathoscope who will talk on "The Aesthetic Value of Film in Relation to the Amateur". Several new members have been enrolled recently but there are still some vacancies.

Leicester & Leicestershire C.S. (Hon. Sec.: Geoffrey Billson, *Coplow View, Houghton on the Hill, Leicestershire*). The winter session got away to a good start on Sept. 12th with the screening of a programme of classics to an audience of 150 members and friends. *Battleship Potemkin* was the feature of the show. Later in the month L. W. Tutt spoke on the subject of "Cine Optics and Colour Work". Meetings are held regularly on alternate Fridays at Trinity Hall, Trinity Lane: visitors are welcome to attend.

Liverpool A.P.A. Cine Group (Hon. Sec.: G. H. Heskest, *A.R.P.S., 16 Childwall Crescent, Liverpool*). New feature of the winter programme will be a series of lectures which will be given by individual members. They will discuss and demonstrate the aspect of the hobby in which they are most interested. A selection of sound films of bird and animal life was shown recently in conjunction with the Merseyside Naturalist Association. Plans for the presentation of the 1951 Ten Best on Dec. 3rd and 4th are now well advanced and the club is happy to report that, following an approach to the owners, are projectors have been installed in the theatre at Radiant House where the show will be held.

Luton F.S. (Hon. Sec.: P. W. Eling, *114 Ashburnham Road, Luton, Beds.*). The production unit of this society, formed during recent months, has completed its first 9.5mm. short and hopes to have another ready for showing in the near future. Highlight of September activities was a show of amateur films. New members are welcome.

Newcastle & District A.C.A. (Hon. Sec.: George Cummin, *143 Baywater Road, Newcastle-on-Tyne 2*). With the A.G.M. on Oct. 7th the club's Jubilee Year is now well under way. First Jubilee production to be completed is *Sam Presents the Traversers*, the third motor-cycling film. The secretary writes that it now has its commentary "firmly anchored on to the film itself". Membership is still increasing and the temporary respite afforded by a larger projection room is now over. The problem of accommodating the members has returned but, says the secretary, cheerfully, "it is a good sort of problem to have to face!"

New Forest C.C. (Hon. Sec.: R. Stevens, *Tyneville, Albert Road, New Milton, Hants.*). Plans for the winter season include shows of members' and other club productions alternating with discussion nights when such subjects as editing and titling will be dealt with. December 5th has been scheduled as the date for the commencement of work on the first film. Arrangements are being made for a visit to the projection box of a Bournemouth cinema. New members are welcome.

Northampton F.S.P.U. (Hamtune Films) (Organiser: Louis N. Warwick, *154 Kingsley Road, Northampton*). The film dealing with Northampton in Festival year, two films from the Wallasey A.C.S. and all the material so far filmed for the nursing recruiting film, were screened at the first meeting of the winter season. Arrangements are being made for the Poole Cup competition. This trophy was presented by Councillor John Poole, a club member.

Oldham Lyceum C.S. (Hon. Sec.: H. Hilton, *3 Chamber Hall Close, Oldham*). Cine apparatus and stills were displayed on the society's stand at the recent Leisure Time Exhibition. Demonstrations of projecting and tape recording were also given with shows of society films. *Never a Cross Word* and *The Millstream* are reported to have been the most popular films in the recent 1951 Ten Best Film show.

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Head in Shadows was the least popular although it was favourably reviewed in a local newspaper.

Otago C.P.C. Inc. (President: F. W. Lambert, G.P.O. Box 336, Dunedin, C.I. New Zealand). First place in the 8mm. section of the recent Holiday Cup competition was gained by R. N. Glenn with *Mr. Cook* (colour). A. C. Swanson came second with *Xmas Sojourn* (colour). The 16mm. prize-winner was *By Mountain Stream* by G. W. Ferens with *Australian Holiday* by R. Mitchell in second place. These films were also in colour.

Pinner C.S. (Hon. Sec.: D. Crocker, 50 Briarwood Drive, Northwood, Middx.). A programme of prize-winning amateur films was shown at the first of the fortnightly meetings of the season. Among the films shown were *Paris* (U.N.I.C.A. prize-winner), *Marionettes*, *The Millstream* and *Antiquities of Wycombe*—all A.C.W. Ten Best prize-winners. Denys Davis is visiting the club on Oct. 20th to introduce a programme of individual and club films. Camerawork for *The Harassed Harrier* has now been completed.

Planet F.S. (Hon. Sec.: Mrs. Ivy Smith, 8 Stonehall Road, Winchmore Hill, N.21). The title of the current production has now been changed from *Home Comforts to Welcome Home*. The lip-sync sound is being recorded on tape and will be transferred to film later. The local authority have approached the society with regard to the filming of the borough Coronation activities and have promised full co-operation. They have agreed to erect platforms for the camera teams at vantage points.

Potters Bar C.S. (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). The three productions *Brief Case Encounter*, *And Sweet Music* and *The Pathetic Gazette* were seen by more than 1,000 people at the recent annual exhibition. A local newspaper describes the films and the presentation in a lengthy article headlined "Potters Bar Filmed at 95 m.p.h.!" This refers to a speeded-up sequence in the "newsreel"—*The Pathetic Gazette*. *And Sweet Music* is based on a short story which appeared in the *London Evening News*.

Preston & District C.S. (Hon. Sec.: J. H. Swainson, 5 Park Road, Fulwood, Preston, Lancs.). The 1952 production *Say It With Flowers* has now been completed. It was shown, with prize-winning films from the I.A.C. library, at a recent show in aid of the Lynmouth Relief Fund. At a later public show the film of the local cycle rally was screened.

Rochdale & District C.S. (Hon. Sec.: H. R. Bond, "Sun Bank Cottage", Sharncliffe, Rochdale). To give all members a chance of seeing how the camera team go to work, a scene for *Passport to Paradise* was filmed at a recent meeting. *Fair's Fair* (1951 Ten Best prize-winner) is being shown on Oct. 23rd and 9.5mm. enthusiasts are invited to attend. The syllabus for the winter session, which culminates in the Ten Best show next February, has now been published.

Scotia F.P. (Production Manager: T. Stitt, 15 Neschnies Crescent, Musselburgh, Midlothian). Two-thirds of the camerawork for *Reflections of Stevenson* (9.5mm.) have now been completed and only the Black Arrow sequence and that dealing with Robert Louis Stevenson's last days on Samoa have still to be filmed. It is reported that only "5% of the total footage has been wasted because of exposure errors although a good deal more has been scrapped due to bad acting, etc.". Main location has been Crichton Castle which is owned by the Ministry of Works. The society gratefully acknowledges that the Ministry have co-operated magnificently in providing them with permits for filming. The costumes for the actors were designed and made by two members, who spent six months studying the dress of the period.

Sheffield Nine-Fivers A.C.S. (Hon. Sec.: G. B.

Stockley, 6 Eyncourt Road, Firth Park, Sheffield 5, Yorks.). Highlight of the first part of the winter's programme will be the presentation of a selection of Highly Commended films from the 1951 A.C.W. Ten Best Competition. They will be shown on Dec. 4th and 5th at the Y.M.C.A. Hall, Fargate. Camerawork for the first production has now begun and it is expected that practically every meeting for some time to come will be devoted to filming. Recent shows to the Infantile Paralysis Fellowship are reported to have been greatly improved by the society's acquisition of a new large screen.

Southall P. & C.C. Cine Section (Hon. Sec.: Mrs. J. R. Robinson, 29 Devon Way, Heston, Hounslow, Middx.). The showing of the 1951 Ten Best in Southall was, the secretary reports, "an event for the town. *Never a Cross Word* was voted to be the pick of the bunch but the whole programme was generally accepted as excellent." Now that members are no longer busy with the organisation of the Ten Best show, work has begun again on the filming of *The New Member* and *The Sword*. Charles Frend, of Ealing Studios, is to visit the club on Dec. 6th and talk on the work of a film director.

South West Cornwall C.S. (Hon. Sec.: R. E. Rowe, St. John's, Helston, Cornwall). Thirteen prospective members attended the inaugural meeting of this society at which a committee was elected. A constitution is being drawn up for presentation at the first general meeting. Meetings are to be held on the first Friday of each month at 7.30 p.m. in the club room at St. John's. The proceeds of the film show on Oct. 10th were donated to the Lynmouth Relief Fund.

Triad F.U. (Hon. Sec.: Miss B. Whitehouse, 62 Priory Road, West Bridgford, Nottingham). The judging of the club competition has been fixed for Nov. 19th. A silver cup, presented by the chairman, will be awarded to the maker of the best film. The public premiere of the latest production, *Casket of Destiny*, is scheduled for the following day. Members of other cine clubs are welcome to attend any of the club meetings. A visit to the Mansfield C.S. is planned for early November.

Wanstead & Woodford C.C. (Hon. Sec.: Mrs. E. Scarlett, 32 Montalt Road, Woodford Green, Essex). Nineteen members have screened films at the last three meetings. The secretary comments on the outstanding quality of a series of Kodachrome films by F. G. Newmarch, F.R.P.S., and on Miss E. M. Ward's "news scoop" in which she secured close-ups of the Queen Mother during a visit to a school in Fulham. Another member, H. E. Swaffer, recorded his departure from Woodford and his arrival in Australia in his production *Life Begins at 47*. This film gained first prize in the 1951 Australian A.C.S. Competition.

Warrington C.S. (Hon. Sec.: J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.). Film shows, inter-society visits, practical titling sessions and experiments in table-top photography are some of the items included in the programme for the winter season. Readers in Warrington and district who would like to enter for the club's annual film competition can now apply to the secretary for entry forms. Closing date for return of the forms is Nov. 24th, and the films themselves must be submitted by Dec. 1st. New members are welcome.

NEW CLUBS

Grimaby. A few enthusiasts are hoping to form a cine club with the title Grimaby and Cleethorpes A.C.S. Readers living in the district who are interested in the project are invited to write to M. Goodger, 105 Gilbey Road, Grimaby, Lincs.

Londonderry. The North West Junior 9.5mm. C.S. has been founded by J. Chambers of 7 Carlisle Road, Londonderry, N. Ireland. Local enthusiasts should write to Mr. Chambers for details: the only condition of membership is an age limit of 21.

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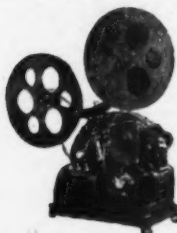
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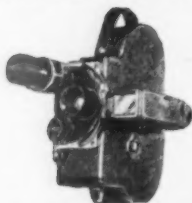
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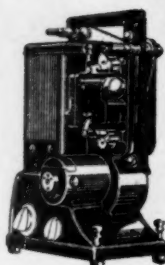
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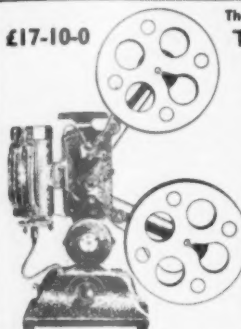
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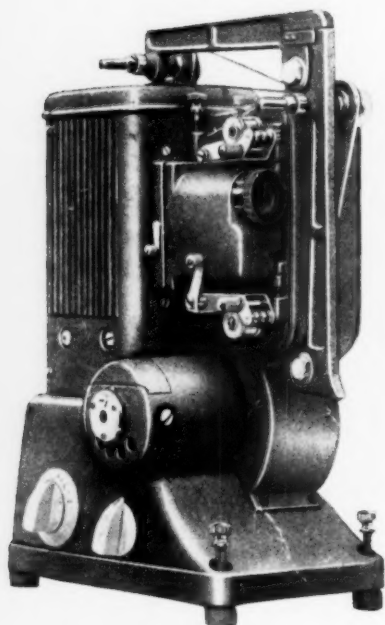
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